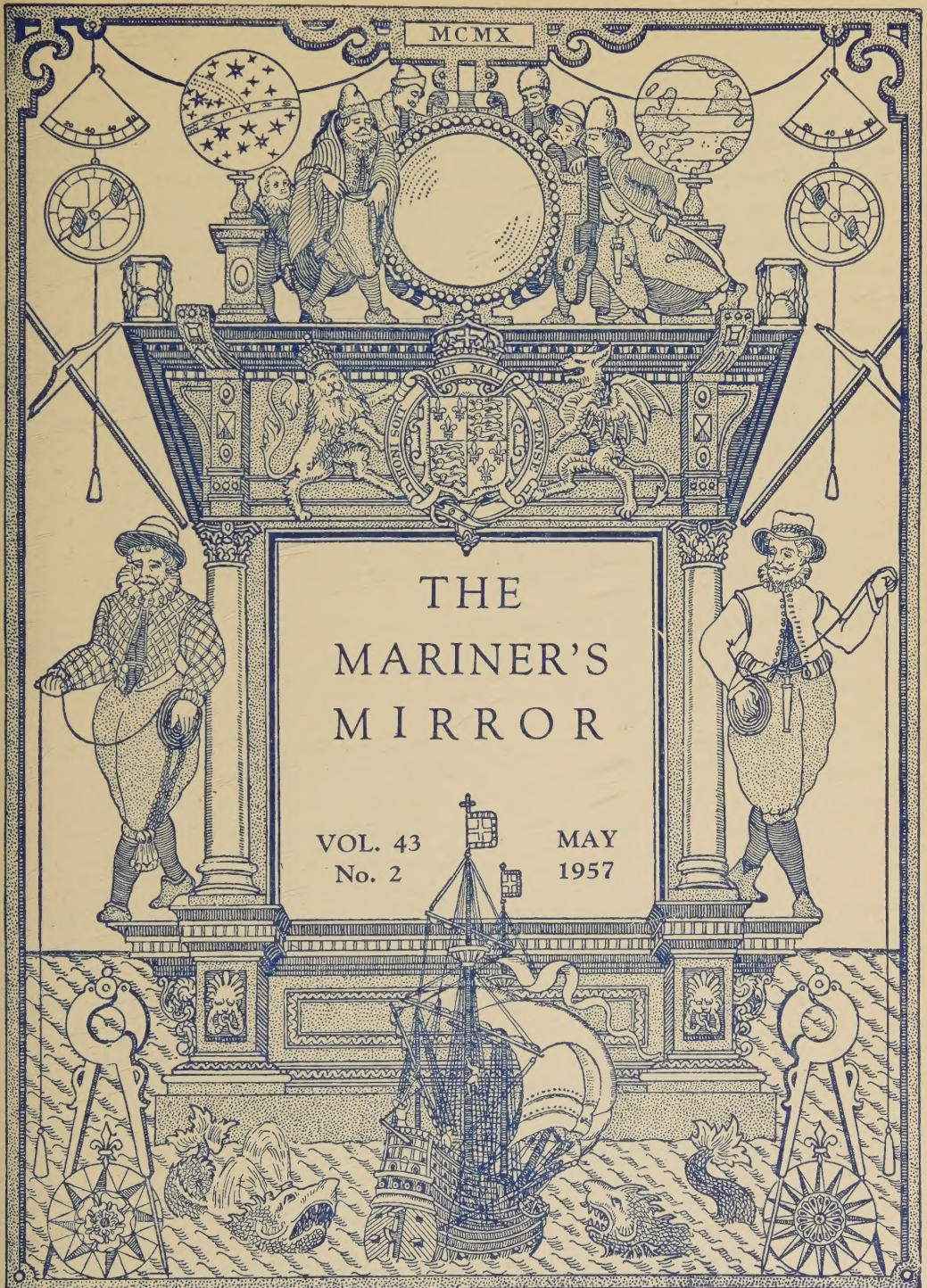




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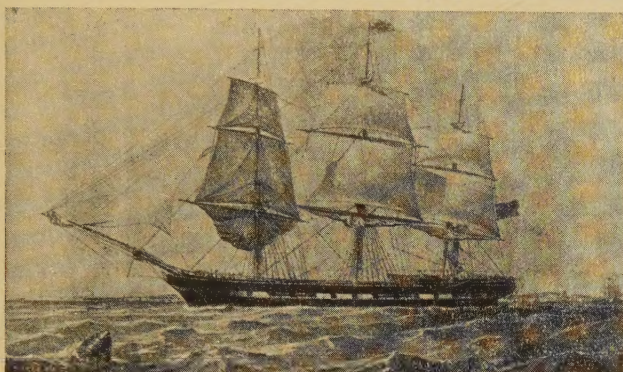
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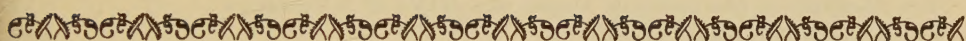
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among all
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VOL. 43. No. 2

1957



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CORRECTIONS, VOL. 42

- P. 173, line 37, *between the words they and not insert are.*
 P. 348, line 19, *for squat read great.*
 P. 349, line 4, *for Reviewed read Reviewed.*
 P. 350, line 8, *for glue read blue.*

THE SOCIETY'S ANNUAL LECTURE

BY kind permission of the Director of the National Maritime Museum the Annual Lecture for 1956 was given on 12 September 1956 by Captain T. Davys Manning, C.B.E., V.R.D., R.N.V.R. in the Museum's theatre. About 200 members and their guests were present.

Dr R. C. Anderson, who was in the chair, introduced the lecturer, and afterwards proposed a vote of thanks to him, which was carried with acclamation. Tea was later provided in the restaurant.

SHIP NAMES

*By Captain T. Davys Manning, C.B.E.,
V.R.D., R.N.V.R.*

Preliminary

When I acceded to Mr Naish's suggestion that I should talk to you about ship names, I did not realize how difficult it would be to begin. I wondered whether I should start with William the Conqueror's flagship, the *Mora*, or whether I should go back to the Navy of the Middle Ages and discuss the names given to the ships of that time: the *Alarde* of Henry III's reign, the *Squynkyn* of 1322 or the *Paul* of 1417. But on consideration it seemed to me that these names, pleasant or pious as they were, have for the most part not been perpetuated. I might mention the *Garland*, *Charity*, *Christopher*, *Rose*, *Welfare*, *Gabriel*, *Michael*, *Falcon*, *Swan*, *Valentine*, *Regent* and *Sovereign* as being medieval names which have been borne in the twentieth century.

Tudor

It is, however, with the Tudor period that we really begin to find names which have been revived time after time. By this I do not mean such names as *Ark Royal* and *Minion* which, so to speak, lay dormant for centuries, but if I may be allowed to quote a few: *Dragon*, first borne in 1512 (there have been seventeen of them, including one or two small craft); *Fortune*, also vintage 1512, twenty-three times; *Lion*, captured from Sir Andrew Barton in 1511 and revived sixteen times (or seventeen if we include the battleship ordered in 1939 but never built); *Unicorn*, of which there have been ten since 1544; and, of course, such famous names as *Revenge*, *Swiftsure*, *Tiger*, *Vanguard*, *Victory* and *Warspite*. One cannot repeat all of them, for it would be tedious to give a catalogue of all the ships that have borne the names, together with their battle honours. But we have a rich heritage from Tudor times.

Ship money

Charles I levied ship money in 1634. Of the ships built at this time, many had names which had been borne before. Some died out, but there were several new names introduced which have had long histories since: *Leopard*, for example, which Prince Louis says dates from 1625, but which I cannot find before 1631. The frigate now completing at Portsmouth is, I believe, the thirteenth

of the name, including the French destroyer which served in the Royal Navy in 1940. The *Roe-buck* dates from 1636, and the present ship is the fifteenth. *Crescent* dates from 1642 and there have been eleven or twelve of the name.

Commonwealth

It was not long before a further batch of illustrious names joined the Service under the auspices of the Commonwealth. A few examples may be of interest. *Assistance*, though the name has fallen somewhat in the naval social scale in the last 150 years, first appeared in 1650, and earned a number of battle honours during the Dutch Wars. *Centurion*, also dating from 1650, has been borne nine times and has a remarkable list of battle honours ranging from Dover 1652, to Normandy 1944. Apart from a minesweeping trawler in the First World War, the name has always been borne by ships of the line.

Cromwell's 'crowning mercy' was quickly honoured by the building of the first *Worcester* in 1651. Before she was renamed *Dunkirk* in 1660, she had accumulated six battle honours. Her seven successors collected seven more before the last of the name attacked the *Scharnhorst* and *Gneisenau* on their way through the Straits of Dover in 1942, in waters where her ancestor had fought the Dutch 290 years before. The first of the fifteen *Diamonds* was launched at Deptford in 1652; she and her successors have many actions to their credit. *Kent* was a Commonwealth name, dating from 1652, though she was also known as the *Kentish*. Her battle honours range from 1653 to the last war.

I would like to quote many more names which came into the Service in the 1650's but, enthralling though it is to me to seek out their histories, I fear it would be wearisome to recapitulate them, so I will pass on to the great renaming of 1660.

Restoration

Cromwell had named ships in honour of his campaigns during the Civil War and, in two cases, he honoured his generals—Fairfax and Essex. Curiously enough the name *Newcastle* was introduced in 1653, obviously named after the city, though it is surprising that it was chosen because William Cavendish, the first Duke of Newcastle, had been a notable Royalist and contributed nearly a million pounds to the King's cause.

All the ships named after Parliamentary victories and towns with Parliamentary associations, were renamed in 1660. Famous ships were the *Naseby* which was renamed the *Royal Charles*, the *Speaker* renamed *Mary*, and *Bridgewater* renamed *Anne*, though this name was revived in 1698 presumably in connexion with the defeat of Monmouth's rebellion.

Famous names introduced by Charles II were *Royal Oak*, *Rupert* and *Mars* (which came from the Dutch), besides many small ship names. All seven ships named *Royal Oak* were capital ships.

Queen Anne

Passing to the reign of Queen Anne, we find three famous names added to the Royal Navy when, in December 1706, the *Royal Katherine*, *St Michael* and *Windsor Castle* were renamed *Ramillies*, *Marlborough* and *Blenheim*.

While delving into the ship names of this period, I found that the *Albemarle*, second rate, built in 1680 and evidently named after the first Duke who died in 1670, was renamed *Union* in December 1709. It is interesting to speculate why this should have been done. Monck's son, the second Duke, had died in 1688, and a Dutch general, Arnold Joost van Keppel, who was a friend of William III's, had been created Earl of Albemarle in 1696. He does not seem to have disgraced himself in any way, for he fought at Ramillies and Oudenarde, yet his name was taken from the ship. If it was merely by chance that the *Albemarle* was selected to be renamed *Union* in honour of the union with Scotland, it seems odd that two years should have elapsed since that event.

George I

The accession of George I was celebrated by the renaming of the *Victory* and *Triumph*, which became the *Royal George* and *Prince* by order of 27 August 1714, followed a few months later by other changes of name intended to do honour to the new sovereign and his house.

Sandwich

We next come to the period which brought a number of classical names into the Navy. This is generally attributed to the fourth Earl of Sandwich who was First Lord of the Admiralty in 1748, again in 1763 and yet again in 1771. While we cannot admire much of his administration, we are indebted to him for the introduction into the fleet of a number of famous names. *Ajax* dates from 1767, *Achilles* from 1757, *Juno* from 1757, *Jupiter* from 1778, *Polyphemus* from 1775; and one could quote many more.

Ajax

In connexion with the name *Ajax*, I read an article on ship names in the *Proceedings of the U.S. Naval Institute*, in which the tale was told of the owner of a commercial firm in the United States who built a lighter named *Ajax*. He liked the name and when he built three more lighters later on he named them *Bjax*, *Cjax* and *Djax*!

1815-1914

In wartime we always find a large number of new names added to the service. Broadly speaking, between 1815 and 1914 only a few new names came into use, those responsible for the naming of the fleet evidently possessing a praiseworthy sense of tradition. The great expansions of the First and Second World Wars naturally brought a great many new names, many of which have now become firmly established and have won honours.

Sources

Tracing the history of ship names is not easy, for the sources are often disconnected. The Admiralty Library contains most sources, but even here there are gaps and occasional errors.

As far as I know, the first attempt to produce a connected story of ships' names was the work of Prince Louis of Battenburg, who published his *Men of War Names* in 1897; a second edition appeared in 1908. He made no attempt to trace the histories of the ships, but merely stated the date of the name's first introduction into the Service and gave the number of ships which had borne the name. However, he interested himself only in ships which were serving at the time of writing, other names being listed with their dates of introduction only.

The present First Sea Lord tells me that his father's object in preparing this book was to provide an easy means of looking up names which had previous records and battle honours, so as to encourage the Admiralty to select ship names from among the more historic ones.

In 1913 a much more ambitious work, *The King's Ships*, by Captain H. S. Lecky, appeared. Unfortunately, only three volumes out of six were published. Here again, the author dealt only with ships actually in service at the time, but he described all the previous ships of the name and gave accounts of their actions, often with illustrations as well. It was a remarkable work, and it is a great pity that lack of money prevented Captain Lecky from completing it. He once told me that he had all the material collected for the remaining volumes but lacked the capital to go ahead. There was still no complete list of all ship names with details of their careers and so on.

I think it was in the late 1920's that I heard of a Commander Rupert-Jones, R.N.R., who was Hydrographer to the Southampton Harbour Board and was very interested in ship names. I got in touch with him and found that his object was to produce a complete alphabetical list of all names borne by H.M. ships, giving details of tonnage and dimensions where known. This work he called *Navalis*, but his first interest lay in surveying vessels and exploration. This, I understood, had soon become elaborated into a complete list. During the First World War Commander

Rupert-Jones had been stationed at Pembroke and had been able to go through the dockyard records there. Later, he went through the records at Plymouth, Portsmouth, Sheerness and Chatham.

I found, however, that his records of the Navy after about 1900 were very incomplete, and I was able to go through his manuscript, making many additions before *Navalis* was typed on over 1500 foolscap pages.

Commander Rupert-Jones died suddenly in 1933; through the good offices of Dr Anderson, who knew what was in the *Navalis*, much of the contents of the commander's study came to me, including one copy of the typescript. I have always kept this up-to-date; most fortunately I was able to do this during the war as I was a member of the Ships' Names Committee. The committee made constant use of the *Navalis*, my copy of which was kept in the Admiralty library from 1942 until 1946.

Since then it has been retyped in a condensed form of which one copy is in the Admiralty library and another in the National Maritime Museum.

It is hard to express what a debt we owe to the industry and enthusiasm of Commander Rupert-Jones.

Method of Naming. Committees

I have tried hard to find out how H.M. ships were named in the past and who was responsible for the selections. I think it is fairly safe to say that, while the final approval lay with the sovereign, the names submitted must have been chosen by the Board of Admiralty. Such splendid names were given to the ships built during the expansions of the Naval Defence Act and in the early twentieth century that it must have been the Sea Lords who chose them. One can visualize the Board seated round the table, each member backing his fancy! But I do not think this can have applied to the hundreds of destroyers which were built between 1894 and 1912. It would be most interesting to know how their names were chosen.

It is a fact, however, that by 1913, destroyers had become so numerous that something had to be done. Not that there was much wrong with the names themselves, which were often appropriate and in many cases traditional, but it was felt that something must be done to make the different types—a new class came out every year—recognizable by their names. With this end in view a 'Destroyer names Committee' was appointed in 1913 when Sir Winston Churchill was First Lord. This was the first known attempt to put ship naming on a properly organized basis, and the committee recommended that each class of destroyer should be distinguished by a letter of the alphabet and even went so far as to say that all existing destroyers should be renamed to conform. Fortunately this was not approved but the class then on the stocks were all renamed with L names before launching and thereafter the alphabetical system, with a few exceptions, has continued to the present day.

Having done their work, the 1913 committee was disbanded, and during the First World War the Admiralty librarian (Mr Carr Laughton) submitted lists of names to the controller who made his selection for submission to the Board. The final list was submitted for royal approval as in the past. As far as I can make out, this work was not done round a table but by docket. Each of their lordships backed his fancy and much time must have been wasted. The Board of Admiralty had many other important calls upon their time.

Lord Mountbatten tells me that when Sir Winston Churchill was First Lord he made a habit of picking names himself. Prince Louis warned him that King George V was unlikely to approve of the name *Oliver Cromwell* which the First Lord had selected. The King, not unexpectedly, struck this name out and the ship was given one of the names chosen for the *Queen Elizabeth* class, though I am not sure which.

The next milestone was reached in 1926, when Lord Beatty suggested the formation of a committee to select names for all classes of ship to be built under the Five-Year Programme of 1925. Unfortunately, this committee's usefulness was somewhat hampered by its terms of reference, for it was directed to draw up, for the assistance of the Board, lists of names which would be suitable. The committee was under the chairmanship of Vice-Admiral Hopwood, but it had

no authority. Very wisely, it at first submitted the exact number of names required for each class of ship, but this did not appeal to their lordships who would not be robbed of the amusement of backing their own fancies. The chairman was asked to submit additional names in each class so that their lordships might select those they thought most suitable. The result was a foregone conclusion; their lordships rejected about 70% of the names proposed and proceeded to choose their own, as before.

The committee then lapsed. When Sir Roger Backhouse was controller he held verbal discussions with a representative of Ship Branch, calling in the librarian when necessary. However, this system often provoked lengthy arguments which, during Sir Winston Churchill's time in office, were settled quite frequently by the First Lord choosing the names himself as he had done before.

It was in 1940 that the present Ships' Names Committee came into existence under the chairmanship of Vice-Admiral Sir Geoffrey Blake. It was my privilege to serve on this committee from 1940 to 1942 and again from 1944 to 1946. I will return to this subject later. I will only say now that our terms of reference were very much more satisfactory than those of the 1926 committee in that we were directed to consider the naming of ships of the annual and supplementary building programmes and forwarded the results of our deliberations to the First Sea Lord and First Lord for the approval of the King.

Hired Ships

Turning aside for a time, I would like to discuss one or two other aspects of my subject.

When considering the forbears of a ship I believe it is right to include all ships which have borne the name on naval service, whether they were hired or built for the navy.

In the two World Wars there were a great many ships, both large and small, which were hired for the many services which were essential to the fleet. These ships were of two kinds, those which were manned by naval personnel and wore the White Ensign and those which were auxiliaries such as hired colliers and oilers and did not wear the White Ensign. It is my opinion that the former ships have every right to be included in the Royal Navy for the purposes of ship histories. They fight the enemy by minesweeping, patrolling, hunting submarines and shooting down aircraft. They have been sunk in large numbers in their country's service. During the last war many of the trawlers, at least, were bought into the service and not hired at all.

In the past, hired ships have taken part in fleet actions, while in the French Wars of 1794-1815 large numbers of hired cutters, luggers and the like played a valuable part in naval warfare.

It has been suggested that it is too difficult to find records of all these hired vessels, some of which may have been taken up for temporary service abroad by commanders-in-chief. My answer to this argument is that we must do our best and continue to carry out research work. One delightful feature of the study of ship names is that one is always finding something new.

There are certain difficulties in computing the number of ships which have borne a name. Perhaps I can best illustrate this by taking one example. If we look at the name *Bellona* we shall see that the goddess of war has frequently been honoured not only by the Royal Navy but by the French, Dutch, and Venetians as well.

Prince Louis states that the small cruiser of 1890 was the tenth to bear the name; Lecky says she was the sixteenth; Rupert-Jones counts her as the eighth, if we omit six *Bellonas* which were captured and added under other names. Personally, I do not think they count; still less do I count ships captured and not added to the Navy at all. Lecky does count these. One *Bellona* was a hired ship of 1779. Since the 1890 ship there was another cruiser launched in 1909, three trawlers or drifters in the First World War and finally the present cruiser, launched in 1942. According to my reckoning, she is the thirteenth.

Prize Names

This brings me to review certain types of ship names. First, the names which we took from other nations. These are fairly numerous, and examples are *Temeraire*, *Bellona*, *Mars*, *Arethusa*, *Havock*, *Foudroyant* and *Imperieuse*.

Royal names

Then there are the 'Royal' names. It used to be the custom to prefix *Royal* to the name of the sovereign or member of the royal family it was desired to honour: *Royal George*, *Royal William*, *Royal Frederick* and *Royal Adelaide* are examples. The name *King George* goes back to 1762, but it is a comparatively recent development to name a capital ship the *King* so-and-so. It is otherwise with *Queen*, however, for the *Queen Charlotte* was launched in 1790.

On the whole my own preference is for the prefix *Royal* and this was adopted for the names of the port parties on the Continent in 1944-45.

Geographical names

Geographical names have always been popular, though they have been used far more frequently in the twentieth century than in historical times. I regard this as an example of political expediency as applied to ship names! As far as I can make out, the first were the *Warwick* of 1644/5 and the *Weymouth* of 1646/7. These were soon followed by the *Portland* and *Portsmouth*.

Since then, these names have increased very much and have widened their scope to include all parts of the Empire. The latest development is the naming of numerous coastal and inshore minesweepers after villages of the United Kingdom. Very pleasant names they are, too.

Changes in meaning

Certain names have changed their meaning. The *Hardy* of 1797 would have been named in its adjectival sense, but in the twentieth century ships have been named in honour of Thomas Masterman Hardy. The first *Monmouth*, a yacht of 1666, was almost certainly named after James, Duke of Monmouth, but it is improbable that the *Monmouth* of 1772 honoured the same nobleman! The last one of the line was one of the first county class, though it was intended to revive the name in the last war for a light fleet carrier. She was cancelled before launching.

The *Torrington* of 1654 was named by Cromwell and became the *Dreadnought* in 1660, but I fancy the ship of 1729 was named after the elder Byng, who was created Viscount Torrington in 1721.

Classification

Fashion in ships' names change, but the homely names given to ships three or four hundred years ago are still perpetuated to-day in all their delightful simplicity in the fishing fleets. Many of them have featured in the Navy Lists between 1914 and 1918 and 1939 and 1946. One may smile when reading of the drifter *John and Norah* which served in both wars, but the *John and Abigail* fought in the battles of the Gabbard and Lowestoft.

I would like to mention in passing the trawlers of the Second World War which were named after football teams—*Derby County*, *Arsenal*, *Blackburn Rovers* and so on. Also the cricketers such as *Hammond* and *Jardine*.

In the latter part of the First World War a large class of trawlers was built for the Admiralty and these were named after the ship's company of the *Victory* at Trafalgar. At the same time Admiralty drifters had names with a meteorological flavour. Such charming names as *Land-breeze*, *Floodtide* and *White Horses* graced these little craft.

It was in the First World War that the first attempt was made to classify ships by means of a prefix. Eighty-one patrol gunboats of the 'Kil' class were built, all names beginning with 'Kil'. But at least these names were all of places in Great Britain and Ireland. Very different were the 'Bar' class of boom defence vessels which started between the wars some of whose names were almost meaningless. I quote *Barfoam* and *Barfount* as cases in point. I never understood why *Barmaid* and *Barmecide* were not used! This habit of prefixes has now run riot in coastal forces where we have the 'Dark', 'Gay', 'Proud' and 'Bold' classes.

During the last war, in order to help everybody concerned, large and small classes of war vessels were strictly classified. There were the 'Loch' class frigates, the 'Castle' class corvettes 'Island' class trawlers and all the different types of geographical names given to various classes of ships comprising the Fleet Train. And there were many others. Naturally, the great majority of these names were new to the service.

In two wars we have had two 'Flower' classes—and very nice names too, some of which (such as *Rose* and *Marigold*) are traditional. Two 'Hunt' classes, two 'Derby winner' classes and two 'Dance' classes. I am bound to say I was never very enamoured of *Rumba* and *Foxtrot*, but perhaps we were lucky not to have a *Black Bottom*! Nowadays, I suppose we should have a *Be-bop* (if that is the word I want!) or *Mamba*, which I always thought was a kind of snake. To be completely up to date I suppose we would include *Rock and Roll*—a singularly unsuitable name for a ship!

There have been five 'River' classes; the 6th rates of 1814, the gunboats of the late 'seventies, the destroyers of 1903-5, the trawlers of 1920 and the frigates of the last war.

Submarine names

The submarine service was content for many years to have their boats numbered and, with two exceptions, this was the rule until after the First World War. The two exceptions were the *Nautilus* and *Swordfish*, which were both failures. Even the largest submarine we ever built, a monster of nearly 3000 tons, never knew any other tally but X. 1.

After the war, beginning with the O class, submarines received names, and this policy was continued up to the Second World War when, at the suggestion of the Admiral (Submarines), the new boats were numbered. This, however, did not meet with the approval of the submariners themselves who began to invent unofficial names for their boats. Eventually this came to the notice of Sir Winston Churchill who, on finding that there was a desire to resume submarine names, ordered that all new boats should be named, even going so far as to select a number of suitable names himself. I believe that *Tiptoe* and *Tutenkhamen* were products of his fertile imagination. The latter, mercifully, was not adopted.

The types concerned were the S, T and U-V classes and with the numbers to be built many new, and often unusual names came into the service. However, they have built up noble traditions for themselves and many of them will undoubtedly be revived in time.

Superstitions

I feel I must say a word about superstitions in connection with ships' names. I suppose the best known one is that connected with snake names and this is one in which I have interested myself, not that I have any particular love of snakes, but for the sake of finding out why it ever arose.

So far as I can make out, there have been fifty-three ships named after snakes (*Adder*, *Asp*, *Cobra*, *Viper*, etc.) and of these, eleven have been lost by accident. Not a very high proportion when one considers the risks of the days of sail, but three disasters in modern times have turned naval opinion against the names. The losses of the *Serpent*, *Cobra* and *Viper* were, I believe, the cause of the superstition, but that it still exists is proved by the outcry that arose about thirty years ago when a submarine was given the name *Python*. The name was changed to *Pandora* before she was launched. However, nobody seems to have objected to the name *Rattlesnake* which is in the Navy List to-day.

In the days of the French wars a ship lost in action, provided it was not in discreditable circumstances, was replaced by a ship of the same name as soon as possible. For some reason a feeling began to creep in during the last war that it was unlucky to name a ship after one which had been sunk. I fancy that two examples encouraged this idea; the *Gurkha* of 1937 was sunk off Norway in 1940 and, due to the enthusiasm of the Gurkha regiments who subscribed a day's pay per man

to build a replacement, the destroyer *Larne* was renamed *Gurkha*. Unfortunately she was sunk by a U boat in 1942.

The other case is that of the *Hardy*. The flotilla leader of 1936 was sunk at Narvik in 1940 and, in view of the gallantry displayed on that occasion (her captain earned the V.C.), a new *Hardy* was completed three years later. She too was sunk by a U boat early in 1944. I am glad to see that the name has been revived once more.

But these two cases are not sufficient to cause a universal dislike of reviving the name of a ship which has been lost. *Ark Royal* and *Eagle* were both revived at once and, to give a few more instances, *Wessex*, *Whirlwind*, *Cossack*, *Skipjack* and *Niger*. In this connection feeling ran high in the submarine service and they greatly disliked using the name of a boat which had been sunk. This feeling was always respected.

Pronunciation

When naming a ship, I think, in the past, not a great deal of consideration was paid to the men who would serve in her. Sailors of the older generation found difficulty in pronouncing some of the names. They often, too, invented versions of their own. I suppose the *Bellerophon* was known as the 'Billy Ruffian'; her twentieth-century successor was certainly called 'Belleruffan'. The *Hermione*, as most of us know, became the 'Ermy One', while the *Psyche* was known as the 'Pisky' or the 'Sitch'.

Foreign names were anglicized, for example 'Imperoose' and 'Immortalight'. The old *Royal Sovereign* was the 'Royal Quid', but I very much doubt if the *Vengeance* was ever known widely as 'The Lord's own' as I have seen in print. In my youth I can remember an old coastguard friend of mine confusing me very much with his 'Akles' and 'Erkles' (*Achilles* and *Hercules*).

Ships' Names Committee

I come now to the last part of my talk which concerns the Ships' Names Committee on which I served for part of the War. I have already described earlier committees and have tried to show how the Hopwood Committee was frustrated. In 1940, a chance conversation between the Controller's secretary and Lieutenant-Commander C. F. Walker of the Press Division resulted in the formation of a naming committee which was approved by the Board a few months later.

Vice-Admiral Sir Geoffrey Blake was the chairman; Lieutenant-Commander Walker was secretary, while the other two members were the librarian (Mr Carr Laughton) and myself. At our first meeting we agreed to revive and preserve old Navy names, keeping them as far as possible in their appropriate classes. All through our history certain names have usually been given to capital ships, some almost always to 1st rates; others have been frigate names and so on.

The Committee met, on the average, once a month, the most important meetings being those at which names were selected for the annual and supplementary programmes. I may say that Lieutenant-Commander Walker and I shared a flat and many were the happy hours we spent, bombs falling all round, poring over Rupert-Jones's *Navalis*, selecting short lists for the various classes. One name we were determined to bring back if it was humanly possible was *Bellerophon*, but though the name was approved on several occasions, the ship always managed to get herself into a new class and, for various reasons, had to be given a fresh name! When we finally got the matter fixed, the end of the war caused the ship's cancellation!

Of course, there were a great many other jobs to be done; various small vessels were ordered from time to time, renaming requisitioned craft which had names already borne in the service, shore establishments and all kinds of side-issues. It will be realized how great a task was performed by the Committee when I tell you that over 2000 ships and shore establishments were named between January 1941 and VE day.

A major side-issue (if I may thus describe it) arose through the 'War weapons week'. Civic dignitaries were constantly writing to the Admiralty asking that ships should be named after their towns in recognition of the sums raised for War Savings. This, of course, was a difficult situation and had the requests been acceded to, the Navy List would soon have become a sort of gazetteer, quite apart from the exclusion of the historic names which it was the Committee's task to

perpetuate. The answer to this problem was found by the adoption scheme whereby towns were given H.M. ships to adopt, the size depending upon the amount of War Savings raised.

There were, of course, many other requests especially from towns or counties whose name-ship had been sunk. As it was impossible to accede to all of these, the Admiralty ruled that no more town or county names would be used while the war lasted. I can remember a letter which asked that the name *Kingston-Upon-Hull* should be given to a new battle cruiser and, moreover, this ship should be the name-ship of a new class of battle cruisers to be known as the 'Kingston-upon-Hull' class!

We had very few instances of our recommendations being queried by the Board. There was a noteworthy battle over the 'Captains' class frigates built in the U.S.A., the names for which we thought were unassailable. However, we were told that a person in high authority would prefer these ships to be named after poets and painters and, as there was every prospect at that time of having to provide names for several hundred of these frigates, we were somewhat perturbed at the thought of naming H.M. ships after minor poets and daubers whose names would be unfamiliar to anyone outside literary and artistic circles. We pointed out that a sailor would prefer to serve in H.M.S. *Keats*, named after Sir Richard Keats whose exploits during the French wars would appeal to him, than in a ship named after the writer of *An Ode to a Nightingale*! He would be prouder to serve in the ship named after Captain John Byron of the Seven Years War than one named after his turbulent lordship who wrote *Don Juan*. In the end we tracked down this protagonist of the arts; he proved to be a civil servant of a literary turn of mind through whose hands these papers passed.

One name, in the CR class of destroyers, failed to please their lordships—the *Craccher*. Now this name was included in the list because Carr Laughton was engaged in research into mediaeval names and was anxious to revive it. It meant spitfire. At a later date the Board said it must be changed: they were not mediaevally minded, it seemed.

Duplication

It sometimes happened that two ships' names were rather alike so that difficulties arose over mails and signals. In the First World War, typists' errors caused two ships to be named differently to what had been intended. The destroyer *Whitby* appeared in the list as *Whitley* and she was launched as such. The other was a destroyer which was to have been named *Stirling* (with an 'i') but this was typed as *Sterling* (with an 'e') and so it remained. Why these errors were not found out before the ships were launched I do not know.

In the Second World War, a minesweeper was named *Rattler*, a good name (8th since 1783, Glorious 1st of June). Later on an auxiliary aircraft carrier was named *Battler* which caused some confusion, so that the sweeper was renamed *Loyalty* in 1943.

The Hunt class destroyer *Burton* had to be renamed *Exmoor* in order to avoid confusion with the ex-American 'four-stacker' *Buxton*.

In the First World War, requisitioned vessels bearing names already in use were numbered, such as *Renown II* and *Hercules II, III* and *IV*. After some discussion it was decided in the Second World War to rename all such vessels to avoid confusion.

With the American Navy joining in, further complications arose for many names were duplicated in both navies. The Ships' Names Committee were ordered to avoid naming British ships with names already in use in the U.S.N., but we were disappointed to find no reciprocal action on the part of our allies! After the loss of the Australian cruiser *Canberra*, the *Shropshire* was transferred to the R.A.N. as a replacement and the Australian Navy Board wished her to be renamed *Canberra*. But it was then found that the Americans, as a sign of their appreciation, had named one of their new cruisers *Canberra* so that the Australians had to give up their claim to the name.

Scorpion

In conclusion, I think it may be of interest to relate the story of the *Scorpion*. When the 'S' class destroyers were named, the war with Japan had not started and the river gunboat of this name was still serving in the Far East.

In fullness of time, the list of names selected reached the Commander-in-Chief, Mediterranean but, by then, the gunboat *Scorpion* had been sunk. Now Lord Cunningham had commanded the destroyer *Scorpion* for a number of years—seven to be exact—during the First World War and when he saw a new 'S' class with the name of his old ship omitted he was much offended and wrote to their lordships, protesting. The Ships' Names Committee was told to deal with the situation but, by that time, most of the 'S' destroyers were in the water and it was undesirable to rename a ship already launched. However, the *Sentinel* was still on the stocks, so she was renamed and duly christened *Scorpion*. The Committee breathed again.

In 1945, however, this *Scorpion* was transferred to the Dutch Navy. Lord Cunningham was now First Sea Lord and when he became aware that the name of his former command was again missing from the Navy List he said that another *Scorpion* must be produced. Now this was not easy; new destroyers then on order were either 'Weapons' or the 'D' and 'G' classes, so the Committee timidly suggested that the name might be given to a new 'S' class submarine. This idea was *not* approved! So we had to think again. It was then that Carr Laughton had a brain-wave; a scorpion, besides being a venomous insect, was also the name of an ancient weapon of the ballista type and so we were able to rename one of the 'Weapon' class. The difficulty was to find one which was going to be completed, for the construction of most of the class was being stopped. In the end, it was found that the *Tomahawk* was to be completed and so she was renamed *Scorpion*.

Ladies and gentlemen, I am most grateful to you for listening so attentively and I trust I have not bored you. May I say how delighted I am to have in my audience the other two surviving members of the Ships' Names Committee of 1941, Admiral Sir Geoffrey Blake and Commander C. F. Walker.

FRANCIS SHELDON AND HIS FAMILY

By R. C. Anderson

WHEN Fredrik af Chapman was about to take his rightful place as Sweden's leading naval architect, his chief rival was a member of a family which had been building ships in that country for more than 100 years. Francis Sheldon, an Englishman, launched his first Swedish ship in 1661, his two sons carried on the work, and his grandson's last ship was launched in 1774. Between 1680 and 1774 the Sheldon family were responsible for thirty ships of 50 guns and upwards, more than half the total number of such additions to the Swedish fleet in that period.

The circumstances in which Francis Sheldon the elder entered Swedish service are far from clear. One account is as follows: 'Francis Sheldon, an English master shipwright had, together with his brothers Gilbert, who eventually became Archbishop of Canterbury, and Joseph, afterwards Lord Mayor of London, made an attempt to rescue King Charles I from captivity; but this attempt failed and Francis Sheldon fled from Cromwell's pursuit to Sweden, where he was well received by King Karl Gustaf and was taken on in 1655 as a master shipwright for the Navy.'¹

Leaving for the moment the obvious weak points of this story, we can turn to the notes made by Pepys in his *Naval Minutes* on the authority of Sir Anthony Deane. He tells us that 'Mr Sheldon the shipwright was, at the request of the King of Sweden by his Ministers here, sent to Sweden by Cromwell to be that King's master shipwright; where he built many great ships just before my Lord of Sandwich went thither [1659]'. He says also that 'Sheldon was bred under Commissioner Pett and recommended by him upon Cromwell's sending a builder to Sweden'.²

A third account, based on information received from a Swedish naval officer, was mentioned by me in the course of a note on a model in Stockholm believed to be Sheldon's work. In this, he went to Sweden in 1658 with Ayscue 'and became master-builder at Gothenburg next year. According to his own account he had undergone 6 months' imprisonment on account of his complicity in a Royalist plot and had gone to Sweden for

¹ Bäckström (1884), p. 159. The four Swedish books mentioned are all called *Svenska Flottans Historia* and have to be distinguished by name of author and date. The most recent is the work of several writers each responsible for certain sections.

² *Navy Records Society* (1926), pp. 245-7.

safety. He claimed to have been employed on both the *Naseby* and the *London*.¹

Whether Francis Sheldon was indeed brother of the Archbishop and the Lord Mayor I have no idea, nor whether these two were brothers; but it is obvious that any plot connected with Charles I must have been before 1649, and it is fairly clear that Sheldon did not go to Sweden for another 10 years and then with a recommendation from someone in authority. King Karl Gustaf wrote that he and Day, another English shipwright, had been 'recommended to Us from England' and were to be engaged on the terms already arranged. This was in February 1659 and Sheldon's appointment to Gothenburg was dated 19 April.²

There remains the question of where he had been employed before leaving England. Pepys says 'under Commissioner Pett', and Dr Tanner's footnote takes this to mean Peter Pett of Chatham. The title might equally well refer to Sir Phineas, who became a Commissioner in 1680, and in view of the fact that the *Naval Minutes* seem to have been compiled or copied out mainly in the 1680's this might seem the more likely; but, on the other hand, Phineas was not in government service in 1658 and therefore less likely to have been asked for a recommendation.³

If Sheldon served under Peter Pett, he may well have worked on Taylor's *London* at Chatham, but for the *Naseby* he would have had to be at Woolwich under Peter's brother Christopher. This might just have allowed him to come into contact with Deane, who was assistant there in 1660 and had probably served his apprenticeship under the same master.⁴

It may be worth noting that Deane's memory, or Pepys's, was not always reliable. According to Pepys, Deane told him that Thomas Day, who had been a foreman at Deptford, 'was sent to Denmark, or at least did serve that King as a Master-builder a great while'.⁵ Actually Day went to Sweden at the same time as Sheldon and became the first master shipwright of the new yard at Bödekull (Karlshamn), where he built three large ships before returning to England for reasons of health in 1668.⁶

Sheldon's career at this period is easy to follow. As soon as he was established at Gothenburg he built the small ship *Jupiter* and offered to undertake a ship of the same size as the *Naseby*. He was not allowed to go quite as far as that, but his *Apple*, launched in 1661, was a big ship for her

1 *The Mariner's Mirror* (1924), p. 217.

2 Börjeson (1942), p. 274 (Vol. 1); Zettersten (1903), p. 625.

3 *The Mariner's Mirror* (1926), p. 433.

4 *The Mariner's Mirror* (1925), p. 165. In a note in 1942 (p. 81), also concerned incidentally with Sheldon, I foolishly made Taylor build the Commonwealth *London* at Deptford instead of Chatham.

5 *Naval Minutes*, pp. 46 and 246.

6 Zettersten, p. 600.

time, probably as long as the *London*, but a good deal narrower. Both these ships were unfortunate; the *Jupiter* was wrecked in 1666, having already been declared unfit for active service, and the *Apple* was wrecked in 1676 after taking part in the two actions of that year. Sheldon also suggested building a small 'frigate' with 20 oars, of a type of which he said there were four examples in England. It is not clear whether this proposal was carried out; if it was, the ship must have been the *Postiljon* of 1664.¹

While at Gothenburg, Sheldon by no means confined his activities to his official work; he built ships for private owners and for himself, and carried on a brisk trade in masts with England. Naturally his employers disapproved and he found it difficult to obtain payment of his salary and expenses, but on being transferred to Stockholm in 1665-6 he remained in Swedish service long enough to build the *Krona* of 126 guns and with her to go well beyond the *Naseby's* dimensions. This was another unfortunate ship; she capsized and blew up in action in 1676.

By then Sheldon was back in England, having resigned his post in 1672, as soon as his big ship was finished. For the next few years he disappears and we hear nothing more of him until June 1676, when he presented a petition for the repayment of £36 paid to the Customs at Ipswich on account of the *Star* of London, his claim being that this was 'not due by law, for that the ship pays aliens' duty'.² I imagine the *Star* had come from Sweden, or was bound there, in connexion with Sheldon's trade in masts, but must leave it for someone else to explain the legal point at issue.

In the interval he may have made the fine model formerly in Trinity House and known to have been ordered by Sir Jeremy Smith in 1674. I suggested this in 1942 (p. 81), and still think it probable, but there is no real proof of it.

A month after his petition, on 11 July 1676, Sheldon was given a pass to transport himself with his family and goods 'beyond the seas'.³ How soon he made use of this and how he went does not appear; all that is known is that he was taken back into Swedish service on 3 September 1677. He seems to have expected to return to his old post at Stockholm, but that had been filled by his former assistant, Robert Turner, who had also come from England in 1658-9, and Sheldon had to be content with the job of establishing a new yard at Riga.⁴

Here he built three ships of 50-56 guns, the *Wachtmeister*, *Livland* and *Estland*; while a fourth, the *Ösel*, though credited to another builder, was

1 Börjeson, p. 274; Zettersten, pp. 572 and 587. The *Martin Galley* of 1652 may have been one of the ships Sheldon had in mind.

2 *Calendar of Treasury Books*, 1676, 2 June.

3 *Cal. S.P. Dom.* 1676-7.

4 Börjeson, p. 276; Zettersten, p. 625.

probably begun by him. As had happened at Gothenburg, he complained of his treatment and others complained about him. At one stage the captain of the dockyard put him under arrest, and though he was soon released to go on with his work he was dismissed in 1683 and sent to Sweden to serve 8 months' imprisonment there.¹

After this he may have returned to England;² but, if so, it was not for long, since he reappears in Denmark in 1686, again as master shipwright of the royal dockyard. He built the *Tre Løver* of some 70 guns in 1689, and probably other ships including the frigate-yacht *Elefant* of 1687. This last is not certain, but the model of the ship strongly suggests the work of an English builder and shows the round stern, which Sheldon is said to have introduced in Danish men-of-war. In 1690 he left Danish service and returned to England.³

He had already begun to look for employment there. In September 1689 the Earl of Nottingham wrote to the Earl of Dartmouth asking about 'a shipwright in Denmark named Sheldon of great reputation in building bomb-vessels and ships for transporting horses etc.',⁴ and a year later, in November 1690, Sir William Dutton Colt, whose position I have not been able to check, wrote to the Admiralty to say that he had received 'a very good character of Mr Francis Sheldon, who came from Denmark to England upon encouragement that he should have employment here' and instructing them 'to hear his proposals as to the building and repairing of ships and building vessels called transportiers or bombardiers... and employ him till a vacancy occurs'.⁵

How Sheldon could have obtained a 'great reputation' for building bomb-vessels is hard to understand. No ships of this kind had been built in Sweden during his two spells there and only two while he was in Denmark. He may perhaps have had new ideas on the subject, but that is about all.

One more reference may perhaps be an indication of how he spent his last few years; this is in a letter of 13 September 1692 from Viscount Sidney, Lord Lieutenant of Ireland, to the Earl of Nottingham, in which he mentions that 'Mr Greene and Mr Sheldon, who about 12 months since built a ship at Wexford [for transporting timber] have not finished it'.⁶ The most recent Swedish account of his life says he died at Chatham in 1692 at the age of 80.⁷ The two things are not incompatible.

1 Börjeson, pp. 276-82.

2 According to Bäckström he did so in 1685.

3 Holck, *Den historiske Modelsamling paa Holmen* (1939) and unpublished additional notes.

4 *Hist. MSS. Com.—Dartmouth*, Pt. 1, p. 253.

5 *Cal. S.P. Dom.* 1690-1, 8 Nov. 1690.

6 *Cal. S.P. Dom.* 1695 and Addenda.

7 Börjeson, p. 282.

Sheldon's two sons, Francis and Charles, both followed their father's profession and did well in it. Francis had worked under him at Riga, but Charles, who had been born at Gothenburg in 1665, was probably not there; at any rate, when Sheldon wrote to Francis in 1686 urging him to quit Swedish service, he mentioned the fact that Charles was doing well in England.¹ His advice was not taken; Francis succeeded Robert Turner as master shipwright at Karlskrona in 1686 and Charles joined him in 1689 or 1690.² On his brother's death in 1692 he stepped into the vacant post and held it until his own death in 1739.

Francis Sheldon the younger built three ships of about 80 guns and Charles seventeen of 54–108, the last launched in 1719 after ten years on the stocks. After this no large ship was built at Karlskrona until 1732 and by then he had been a sick man for some years, so that this ship was the work of his son Gilbert, the youngest of his nineteen children, whose christian name suggests that he may, after all, have borne some relationship to the archbishop.

Gilbert had been born in 1710, and was thus a very young man when he took over his father's work. He built six 2-deckers, the last in 1774, the same year as Chapman's first. The verdict on his ships was generally unfavourable, but he never had a free hand with their design. He, too, was in poor health for a long time before his supersession, but lived till 1794 in spite of this.

Even then the story was not finished. A third Francis, Gilbert's son, entered the service in 1778 and was chief constructor before his death in 1814. A nephew and a great-nephew of his served in the same department, and altogether Francis Sheldon and his direct descendants were concerned with the building of Swedish men-of-war for some 200 years.

¹ Börjeson, p. 282 (Vol. 1).

² Halldin (1943) in *Svenska Flottans Historia*, Vol. 2, p. 66: Börjeson, *ibid.* p. 207. The date of his entry into Swedish service is given as 1689, but a note on p. 206 facing his portrait says that this was painted in London in 1690.

THE BOATS OF EAST PAKISTAN

A PRELIMINARY STUDY

By Basil Greenhill

WITH DRAWINGS BY CICELY HILL

Here, in one street, were the people who made sail cloth for the ships; and at the foot of it were shipyards, where shipwrights and carpenters were building the ships of wood; and there is immense interest and education in watching a boat being built.

T. R. GLOVER, *The Ancient World*

THE GEOGRAPHICAL BACKGROUND

TO understand the richness and the variety of the boat life of East Pakistan it is necessary to know something of the country and the rivers which have given rise to it. The capital of East Pakistan is the ancient city of Dacca which stands along the east bank of the River Burri Ganga, a comparatively small stream, not more than half a mile wide in the dry weather, which comes down from the jungle area to the north of the city. As the map (Fig. 1) shows, the Burri Ganga is one of the hundreds of smaller waterways which the great rivers of East Pakistan, the Brahmaputra, the Ganges and the Meghna, shed off as they flow down through their common delta to the Bay of Bengal.

These great rivers between them drain much of northern India, the Eastern Himalayas, and part of China. The Brahmaputra is unbridged throughout its length and in Pakistan is probably unbridgeable. The great joint river made by the Ganges and the Brahmaputra south of their meeting place at Goalundo is called first the Padma, and then takes the name of the Meghna after this third river has joined it from the north-east. At Chandpur, still seventy miles from the open Bay of Bengal, the combined major rivers form a sheet of water seventeen miles wide, dotted with islands and mudbanks.

The rivers bring down millions of tons of silt each year, so that the great plain of East Pakistan is of rich alluvial soil, well wooded and fertile, and advancing into the Bay of Bengal in some places at a speed of half a mile a year. It is a beautiful country, a land of vivid colours, and of majestic cloudscapes, but its climate is at times arduous to those not accustomed to the extremes of heat and humidity. Thus four hundred years ago the conquering Moghuls from their dry Central Asian uplands called it by a

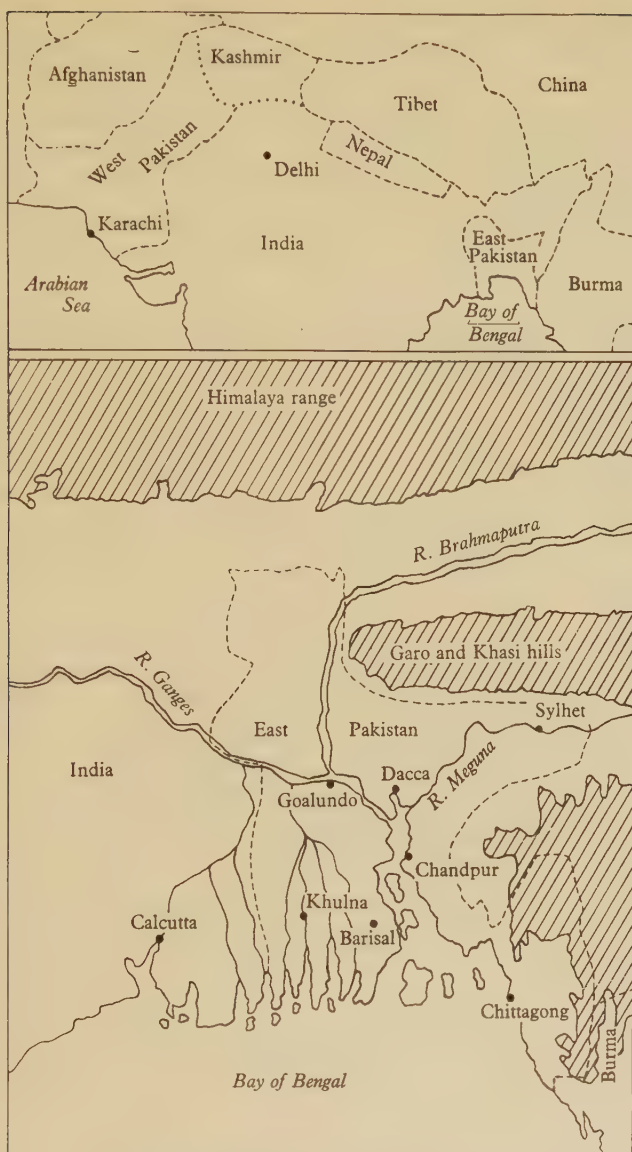


Fig. 1. Rough sketch map of East Pakistan.

phrase which may be roughly translated as, 'a hell, but a hell paved with beautiful things'.

The smaller streams, the offshoots of the great rivers, are many of them as broad as most rivers in Europe ever are. They flow together and separate again, they form great fens and winding canal-like ditches—*beels* and *khals*

as they are called in Bengali—and lakes many miles across, so that large parts of East Pakistan present an intricate pattern of forests and lakes, fields of jute and of rice, marshes and rivers, all washed by one of the world's heaviest rainfalls and by the tides of the Indian Ocean, which flow even north of Dacca in the cold dry weather of December and January when there is little fresh water going down against them.

As Mr Jassimuddin, one of the leading poets of East Pakistan, once told me, there is no village in the country more than a mile from navigable water.

At the end of the south-west monsoon, which brings a very large rainfall between June and September, more than half the country is under water. I well remember my first journey to Dacca. We flew from Calcutta one hot sticky afternoon at the end of the monsoon over what seemed a vast lake dotted with islands. Dacca itself appeared as a long narrow island, surrounded by fens and small streams. And this great water system was dotted everywhere with boats, boats in fleets, boats solitary, boats being rowed and poled and towed, but mostly sailing under great bellying single square sails.

For in such a country there can be few roads; the rivers and lakes are the natural highways. Some of the millions of tons of cargo which moves along these water-ways every year is carried in paddle steamers and in covered steel barges. But very much more, one expert has calculated between ten and twenty times as much as the steamers and railways carry put together, is carried by the square-sailed river boats. There are probably more than 100,000 of them and they employ a large percentage of the population. They are as much a part of the scene as the camel trains are of that of Central Asia, as the schooners are among the Greek islands, or the red buses are part of a London street. There is a type of boat for every service on every river and there are sea boats which go out across the Bay of Bengal to the coast of Chittagong in the extreme south-east of Pakistan. The culture of the boatmen is very much a part of the life of East Pakistan. They have their own songs and music, their own tales and traditions. Passing a large part of their days on the great rivers they come to know them intimately and to respect them as the masters of their lives.

(1) THE RIVER BOATS

Classification

The river boats of East Pakistan can be divided by the systems on which they are constructed into five groups.

(i) The round-hulled, smooth-skinned, river cargo, passenger and fishing boats with raised pointed ends, usually with overhangs; no keels; constructed of planks laid edge to edge and clamped together with metal staples.

sometimes frameless, but, when framed always with frames in several separate parts, not joined to one another, and inserted after the planking is almost complete; and, within these limits, with great variety of hull form.

(ii) A smaller and less varied group of boats of similar pattern and system of construction but with the planks overlapping at the seams, clinker fashion, but with the upper instead of the lower edges of the planks overlapping outwards, in reverse of the common form of European clinker construction. These boats appear to be built only in the Sylhet and Khulna districts.

(iii) A small group of boats from the upper Ganges which come down into East Pakistan from India which are similar in general appearance to some of the largest boats of group (i) above but are in fact flat bottomed and with hard chines. The planks of the bottoms are laid edge to edge, but the sides are planked in a manner similar to that employed in European clinker construction.

(iv) A small group of small flat-bottomed dory-like boats.

(v) Dugout boats of various kinds carved from a single log.

Group (i). The round-hulled, smooth-skinned river boats

Of these five groups the first is by far the largest and comprises the great majority of the boats of East Pakistan. Hornell¹ has described the general external appearance of the boats of this first group and has given names to twenty-three different varieties of them, though many of his names are not recognised or used by boatmen in the districts of Bengal which have become East Pakistan. It is indeed very difficult to find names to give to the many different types of round-hulled, smooth-skinned river boats. There are certain boat words which are in common use, *badjra*, *bachari*, *bheddi* (the same word is used to describe a type of seagoing fishing boat in West Pakistan),² *gayna*, *ghazi*, *ghosti*, *kosh*, *pinish*, *pansi*, but these terms are used in different districts in quite different senses, and even by boatmen from the same district, to describe widely differing types of boat. There are a few words which are used consistently to describe the same type of boat and I have used those names in this paper. The most generally recognized are *pulwar*, or, more accurately, *pallar*, for the big, beamy, full-ended cargo boat of the type which is perhaps most highly developed in Dacca district, and *ghazi* for a long, narrow, shallow, swift boat for passengers and perishable

¹ Hornell, 'The fishing methods of the Ganges and the boats of the Ganges', *Mem. Asiat. Soc. Beng.* Vol. VIII, pp. 171-238, Calcutta, 1924. Reproduced in part as chapter 17 of *Water Transport* (Cambridge, 1946).

² See Greenhill, 'The Karachi fishing boats', *The Mariner's Mirror*, Vol. 42, p. 54.

cargoes. But there are many boats even of these general types which do not fall into either category. One boatman, asked if his vessel was a *pallar* or a *ghazi*, replied that he had never thought about it, but he supposed she must be a little of each. The boatbuilding *mistris* have their own terminology and their classification of boats is probably closer and more complete than that of the boatmen.

Hornell pointed out the general similarity of form of the river boats, with low bow and high stern, the long overhangs sometimes making up as much as a third or even more of the boat's total length (Fig. 15). He drew attention to the general use of the quarter oar, often fitted with a short arm or tiller, for steering, and to the use of a form of partly balanced quarter rudder in larger craft (Fig. 10). He mentioned the general use of the square-sail and the spritsail, and the occurrence of occuli. He pointed out that the river boats of this part of South Asia look very much as some of the boats of ancient Egypt are believed to have looked, so that the Ganges to-day, he said (Hornell uses the name Ganges in a general sense to describe the whole river system), 'presents a scene much more like that common on the Nile in the days of the Pharaohs than its present-day aspect' (Fig. 21). Laird Clowes¹ draws the same parallel with ancient Egypt. Hornell went on to quote this general close similarity in the appearance of boats in support of a theory of the common racial origins of the early inhabitants of the Nile and Ganges valleys. But he did not describe the construction of the boats of the Brahmaputra-Ganges-Meghna river system.

Structure

All the tens of thousands of round-hulled, smooth-skinned river boats, whatever their general shape, and whatever their size—and they vary from 10 to 80 or more feet in length and from the extremes of apple bowed roundness to boats which are drawn out literally to a point at either end—appear, as far as I have myself been able to determine in examining several hundreds of them closely and many more less thoroughly, to have in common the following characteristics:

- (i) They are round-bottomed and of shallow draft, without keels, though the central plank may be a little thicker than the rest.
- (ii) The extreme ends of the boat are raised above the water and terminate in shaped solid blocks of wood which are known in some districts of East Pakistan by the name *goloi* (they can be seen very clearly in Pl. I). In a few of the larger types of boat, including some *pallars* (Pls. I and II,

¹ G. S. Laird Clowes, *Sailing Ships, Their History and Development as Illustrated by the Collection of Ship-Models in the Science Museum*, third edition, p. 20 (London, 1932).

Figs 9 and 14), these *golois* are made up as plank-built boxes. In a very few others, such as the great *jhongs* from Mymensingh district, the planking is brought up as if to run into *golois* which are in fact not there, and the extreme ends of the boat are left open. In the big smooth-skinned boats

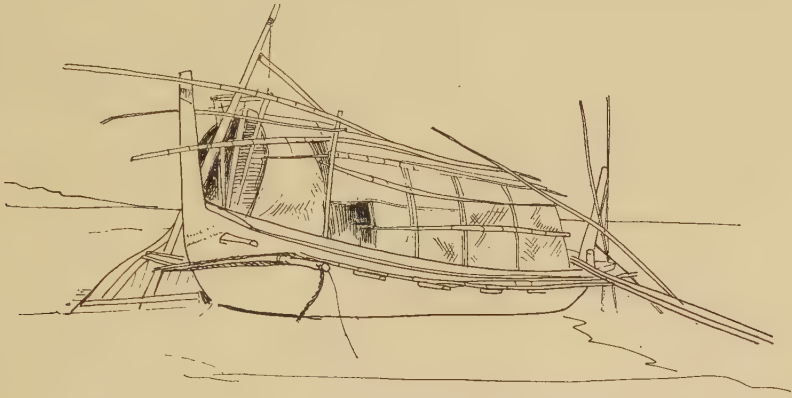


Fig. 2. Large round-hulled boat from Sylhet district.

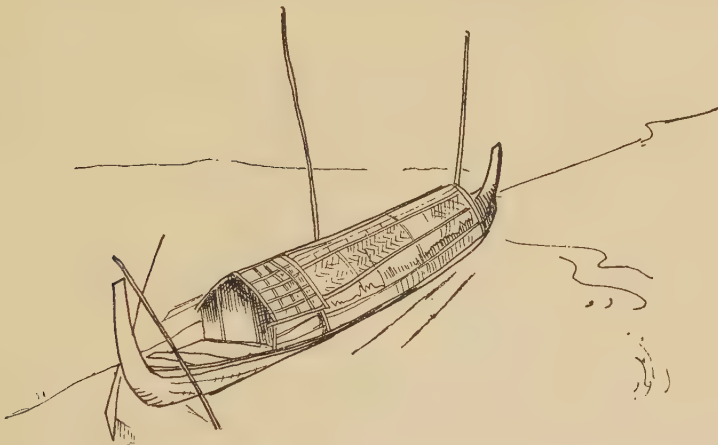


Fig. 3. Small round-hulled boat used on the shallow rivers of Sylhet district.

which come down the Ganges into East Pakistan from the Indian States of Bihar and Uttar Pradesh, the *goloji* is vestigial and serves no real structural function. But in the great majority of the smooth-skinned river boats the solid *goloji*, pointed, rounded, or shaped in a flattened wedge, is the logical means by which the boats' shape is completed at either end and an essential part of her structure. The shape of the *goloji* and the angle at which it is set often give a reliable guide as to the district of origin of a boat. The *golois* of

fast *ghazis* stretch like dragons' necks over the water (Pl. I). Boats from Sylhet often have tall, thin, almost vertical *golois*. Figures 2 and 3 show two Sylhet boats, one large and beamy for service on big rivers and the other one

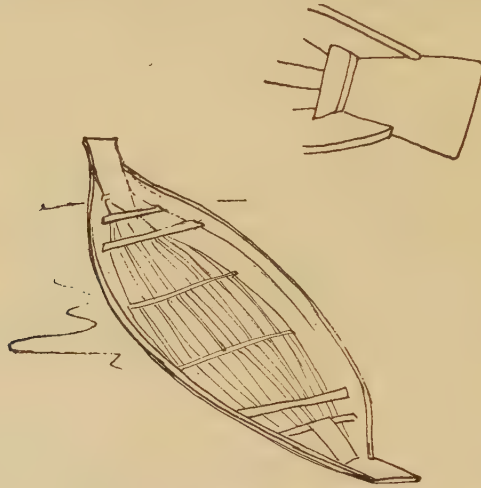


Fig. 4. Small ferry and fishing boat from Sylhet district.

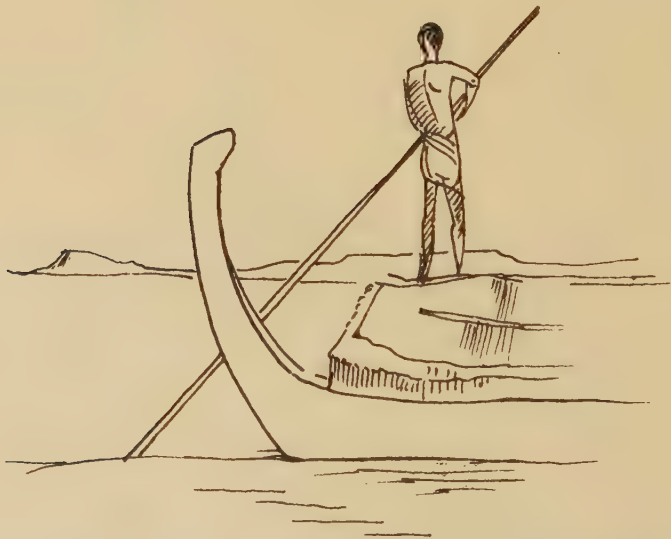


Fig. 5. The stern of a round-hulled boat Khulna district.

of the long, narrow, shallow boats which penetrate far up the small rivers into the hills in the south-east of the district. Fig. 4 shows the flat spade-like *golois* of a type of small shallow ferry and fishing boat also used in Sylhet; Fig. 5 a type of *golois* found in boats from the Khulna district.

(iii) The planks which form the skin of the boat are joined together edge to edge with iron lugs in a manner which will be described shortly.

(iv) Some boats are frameless, or have only a few floor timbers, but the great majority have frames which are inserted after the planking is almost complete. Depending on the size of the boat these frames are in two or three parts, floor timbers, which in some districts are called *baka*, side frames which are called *gocha*, and first futtocks at the turn of the bilge which are called *kunia*. These parts are *never* joined to one another. They overlap, but are usually widely separated in a regular pattern down the length of the boat in the manner shown in Fig. 6. Besides these frames the boats have cross-beams supporting temporary decks, and they have stringers. The number of all these timbers varies with the size and age of the boat.

Building

When a round-hulled, smooth-skinned river boat, or indeed any other type of boat, is to be built in East Pakistan a group of craftsmen, *mistris* as they are called in terminology reminiscent of the medieval guilds in Europe, is gathered together by a contractor, who may himself be a master boat-builder, and set to work to construct the boat at a convenient place on a river bank. Boats are often built in the dry weather on land which will be flooded when the rains come, so that she will float off without the trouble of hauling and levering her into the water. The *mistris* may not come from the area in which the boat is being built at all, but perhaps from an entirely different part of East Pakistan where boatbuilding is particularly developed. But they will build a boat of the particular shape popular locally. This movement of *mistris* about the country makes for uniformity of building methods which extends even beyond the boundaries of Pakistan, for I have met boatmen from India who have told me that they have taken *mistris* from the Dacca district up into Assam to build boats for them there.

The contractor will collect his own store of timber for the building of the boat—teak, long smooth straight logs of sal, other hardwoods, and red Indian pine. This timber will be brought into the yard by ox cart, or by water, and sawn by hand with pit saws. Because the water table is only a

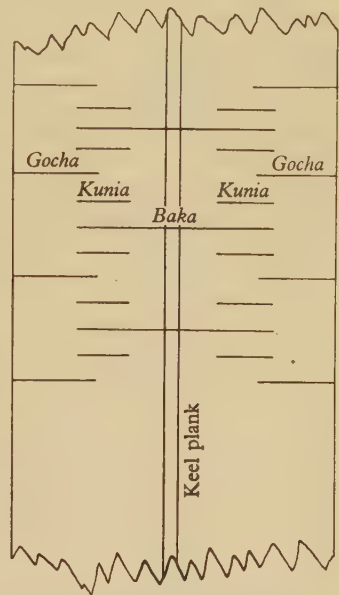


Fig. 6. Diagram showing the distribution of the *baka*, *gocha* and *kunia*.

foot or so below ground-level, saw pits cannot be dug and instead the logs are hoisted with ropes and levers on to a raised scaffolding. The top sawyer stands on the log itself, the two pit boys on the ground underneath.

Sawyers are hired on a daily wage to cut out the timber for the boat. Smiths hired in the same way build themselves a shelter of bamboo or corrugated iron near by to use as a forge. Here they make up all the fastenings and fittings for the boat except the staples which join the planks together at the seams. Sawyers, smiths and *mistris* may live together while the boat is being built in a rough temporary shelter which they put up nearby. Many of the *mistris* are Hindus and they may mark the beginning of the building, and the eventual launching, with a simple ceremony.

The building of a smooth-skinned river boat begins with the laying of a keel plank along a row of small hardwood logs lying like railway sleepers side by side at regular intervals. This keel plank may be an ordinary flat plank, in which case it is usually a little thicker than the rest of the planks used in the boat's construction, or it may be V shaped, with the point of the V downwards, in which case the inner edges of the garboard strakes are bevelled to fit and the garboards themselves joined with staples, in the manner shortly to be described, edge to edge across the point of the V so that the centre of the boat outside is actually a seam. Or the keel plank may be flat amidships and shaped on the lower side where it rises to the *goloi* at either end as in the *patam* in Fig. 7.

The keel plank is held firm with bamboo pegs and with short lengths of jute cord passed through holes drilled in it at intervals of about 18 in. and pegged into the ground at either end. These jute cords and all the other numerous ropes used in the boat's building and rigging are made up from jute fibres by the *mistris* by hand as they need them. At either end the keel plank is chocked up, first with thicker logs in the series and then with timber baulks and props to give it the desired curve. The setting of the curve of the keel plank is an important business because the whole shape of the future boat depends upon it. In most types of river boat the keel planks are curved steeply upwards at the stern, more gently forward.

The *golois* are next attached to the ends of the keel plank and held in place with bamboo shores. In most boats these *golois* take the form of shaped blocks of wood forming only the ends of the backbone of the boat, but in some larger cargo boats of the *pallar* type and in some boats of the upper Ganges which trade down into East Pakistan the *golois* are carried far down to meet a relatively flat keel plank so that they comprise almost a kind of stem and sternpost.

When the keel plank is secured to the master builder's satisfaction and the *golois* shaped and secured the shell of the boat is built up plank by plank.

After the garboards are on, each successive plank is first roughly shaped to its neighbour and to its position in the pattern of planking and then fitted with wooden clamps, wedges and shores. Should the curve required of it be such that it needs softening, it is charred in a shallow trough of glowing shavings. At the first fitting it is marked, and then removed, the shaping finished and the edges rabbeted with a fine chisel. It is then fitted again and with a difficult curve to be obtained the final fitting may call for levers, shores, guy lines and wedges and the combined strength of all the *mistris*

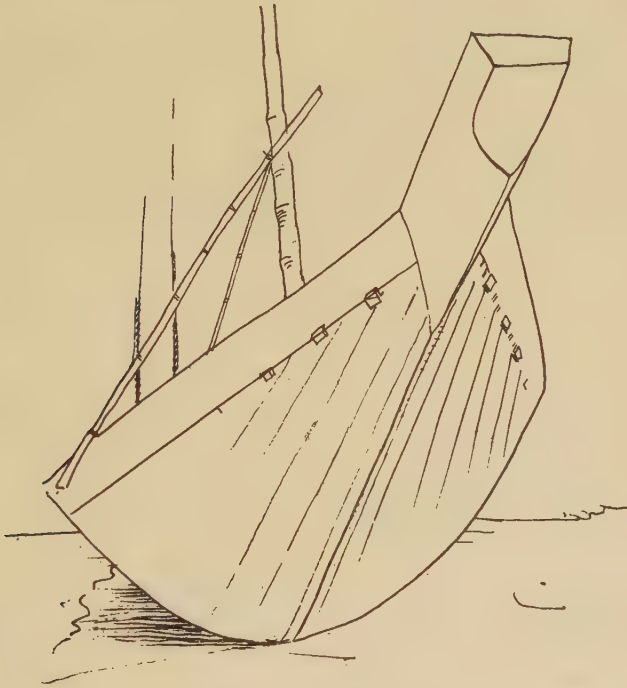


Fig. 7. Bows of a *patam*.

and labourers at work on the boat before it is finally in position. As the plank is fitted the rabbeted seam is caulked with a line of jute string dipped in white lead. The plank is held in position by wooden clamps and wedges, by bamboo struts, and by guy lines threaded through holes drilled in the plank itself and secured to bamboo pegs in the ground.

When it is finally in position shallow slots about an eighth of an inch deep, two inches long, and a quarter of an inch wide are cut across the seams on the inside of the boat at intervals of 2, 3, or 4 in., depending upon the amount of money that is to be spent on the boat. These slots are not bisected by the seam. They are cut so that the seam comes about a quarter of

the way along. Three quarters of the length of the slot lies in the plank that has the tongue of the rabbet on the inside, which is usually the newly added outer plank. The other quarter of the slot's length is in the plank already fitted, which has its tongue on the outside of the boat. A flat staple of galvanized iron, pointed at either end and locally known as a 'boatnail', or in Bengali as a 'leaf of iron', is then driven at right angles to the plank face into the end of the slot nearest the keel plank. The staple is then bent over and forced down into the slot, which it exactly fits, and by this action the pointed end is driven at a slight angle into the wood at the outer end of the slot. When the inside fastenings are complete the same process is repeated on the outside, where, of course, the overlap of slot and staple will be in the opposite planks. Each plank is thus secured to the next by a double line of metal staples, perhaps twelve to each foot run of the seam. (Fig. 8), so that a big *pallar* may have 40,000 metal staples in her. The whole process, complicated though it may seem, is performed very rapidly and once the slots are cut a good *mistri* will fit staples at the rate of about ten a minute.

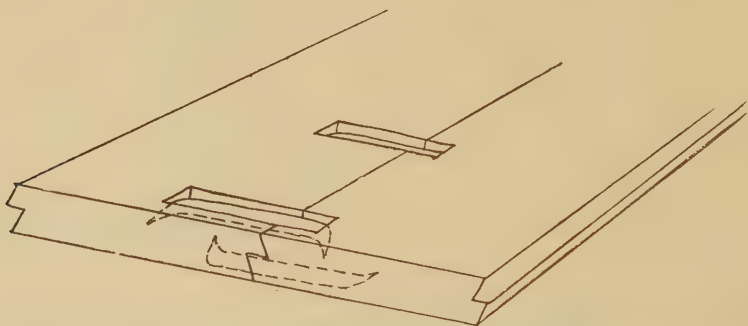


Fig. 8. Seaming of a round-hulled river boat showing the fitting of the boatnails.

As soon as a plank has been joined to its neighbour the clamps are removed and the guy lines and shores keep it in position while the next plank is fitted. No moulds are used and if the boat is to be framed at all no part of the framing is inserted until after the planking is complete and the deck beams have been fitted. To help to produce symmetry the planks are added alternately on each side of the growing boat, or, in smaller boats, in pairs, one on each side. In this way the two sides of the boat grow at the same rate and a constant check can be kept on her shape. This is done by suspending a thin jute line from the centre of the inside of the bow *goloi* to the corresponding point in the stern. A jute stick is swung from this line to the upper edges of the growing shell of the boat on either side. The planking is so adjusted that by the measure of this stick the distance from the centre

line to the planking at the same distance from the keel plank on either side is the same. Thus it might be said that in a sense the diagonal is the most important line in boatbuilding in East Pakistan.

The fully planked-up boat is a strong wooden shell supported by struts and held down by guy lines. Depending on the thickness of her planking and the complexity of her shape these may be many or few, as with the boat shown in Pl. IB. It seems likely that the *mistris* who build these boats do not think of them in terms of runs of planking with corresponding planks of equal width on either side stretching from bow to stern, but rather as a whole, as a waterproof shell made up of planks which need not correspond on either side. Sometimes the sides grow unevenly, the planks to port and to starboard do not correspond to one another. When a boat is being built cheaply a lot of odds and ends of timber may be used, some of which has perhaps been taken from old boats recently broken up. When such a vessel is a few years old and has been much repaired her sides begin to resemble a patchwork quilt, or the famous brick wall to which Herodotus likened the Egyptian river boats.

The more expensively and well constructed a boat is the more continuous her planking tends to be. But it can be seen from the plates and drawings which illustrate this article that the hull forms traditional in East Pakistan are all variations on a basic spoon shape, drawn out to a point at either end. Such a hull form presents an interesting planking problem because planks running continuously from bow to stern in hulls of this shape would have to be given a long and difficult taper and to be faired away almost to a point at either end, so that the bow and stern of the boat would be a mass of seams and boatnails and would have little strength.

The Egyptian builders of similar hull forms were faced with the same problem. Marx¹ suggested that it was overcome by the liberal use of short runs of planking amidships (which might be described perhaps as 'midship stealers') and that in small craft the planks at the ends were in this way reduced to three. The diagram which accompanies this statement in *The Mariner's Mirror*, however, shows a boat with continuous runs of heavily tapered planks from bow to stern. The diagram of the planking of one of the Dahchur boats which Carl V. Sløver² used shows another method of solving the problem. The Dahchur boats would appear to be a patchwork of odds and ends of timber built up into the form of a boat pointed at either end.

'Midships stealers' are used to some extent in boatbuilding in East Pakistan (Figs. 9, 10), and it is of interest that the word used for them,

1 Marx, 'Egyptian shipping', *The Mariner's Mirror*, Vol. 33, p. 139.

2 Sløver, 'Egyptian Obelisk ships', *The Mariner's Mirror*, Vol. 33, p. 39.

choragore, means 'robber plank', but the solution adopted to the problem of planking spoon-shaped boats ending at bow and stern in a sharp raised point is quite different from that of ancient Egypt.

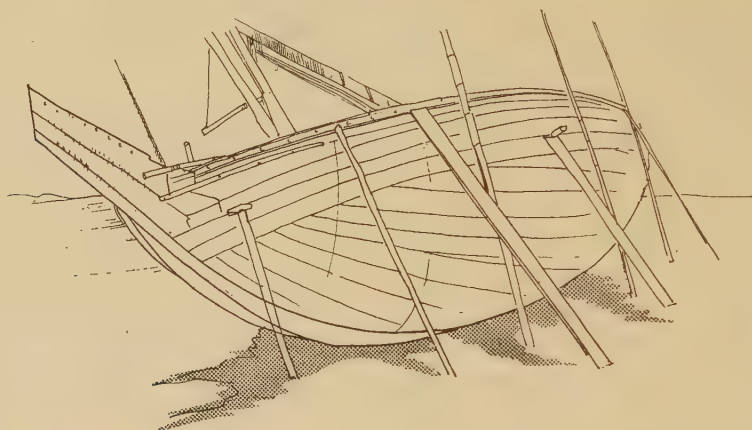


Fig. 9. A *pallar* hauled out for repairs.

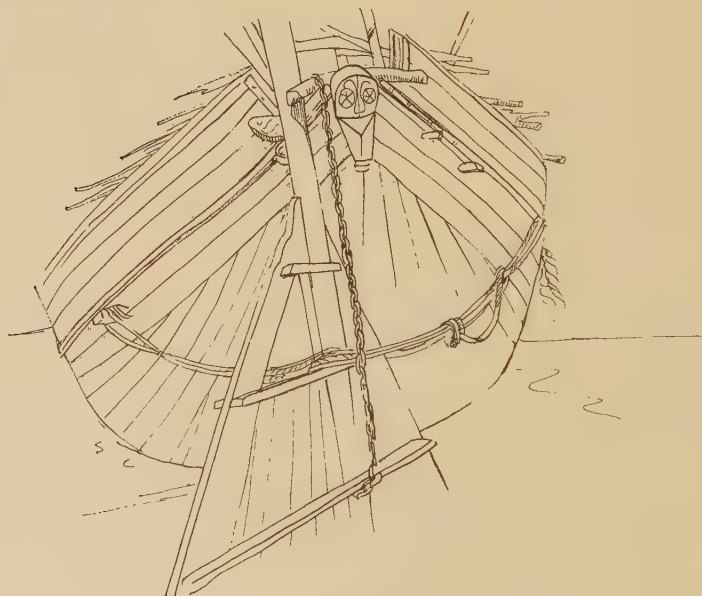


Fig. 10. The stern of a big boat from Bihar.

The basic planking (as Fig. 9 shows) is a spoon or leaf shape in which the main planking of the vessel is not brought out to bow and stern at all but is developed so that the ends of the planks would themselves form the bulwarks of the boat if they were carried on far enough. But when this first

leaf shape has been completed it is surmounted by a series of horizontal strakes which serve to bind the whole structure together and form the actual topsides of the boat. The system is shown in very clear and simple form in the photograph of the bows of the clinker-built boat from Sylhet district (Pl. IB). In a sharper boat the lower planks come up to the upper wales less steeply and are a good deal fined away at their ends (Fig. 11),

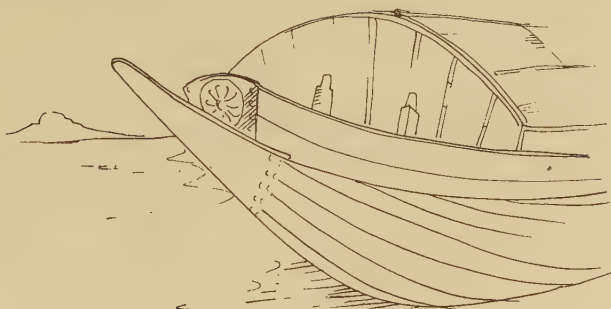


Fig. 11. Bows of a fast boat from Barisal.

but the sudden change in the run of the planking once the turn of the bilge is well passed is nevertheless clear and complete. The number of horizontal strakes above this point varies with the size and type of vessel from one to five or six, or even eight. Where a vessel is very fine at bow or stern these upper whales may themselves have to be tapered.

There are few exceptions to this system of planking among the round-hulled, smooth-skinned boats of the lower rivers. A group of boats referred to by their crews as *lakhai* (this is probably a place name: the boats all appear to come from the Brahmanbaria subdivision of Tippera district) have normal sterns with a long-pointed *goloi* raised at an angle of some forty-five degrees, but the bow *goloi* which is long and vertical has become almost a European stem and the planking is brought out to it with parallel seams like the planking of an ordinary carvel-built boat (Figs. 12, 13). The *goloi* is invariably surmounted by a carved beast's head and the whole appearance of the vessel is of a boat which has been built by joining the bow of a European boat to an East Pakistan stern half. An undated print showing the Dacca river sometime in the first half of the last century shows a number of boats similar in appearance to a modern *lakhai*, but ketch-rigged and fitted with enormous figureheads. It is possible, therefore, that the *lakhai* to-day represents a vestige of an early European influence.

In the building of the smooth-skinned river boats, sometimes after the completion of the planking below the horizontal topside whales but more usually, where there is more than one of these, after the first has been

fitted, the deck beams are added. These vary in number with the size and quality of the boat. They are not necessarily regularly spaced, they are often concentrated together in bow and stern where the boat will be open and the loose deck planks laid, with a few well spaced amidships where the cargo is concentrated. The deck beams project through the sides of the hull. Narrow slots are cut into them to give them a V section for the thickness of



Fig. 12. Bows of a *lakhai*.

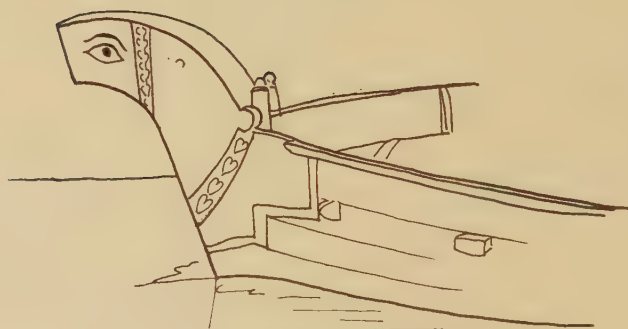


Fig. 13. A *lakhai* from Tippera.

the planking and V-shaped holes are cut in the planks into which they are dropped. The ends of the beams are usually left projecting for several inches, perhaps longer in the stern, where they may be used as bollards to which the steering oar or balanced rudder and its controlling lashings are secured (Fig. 10). Vertical posts are usually secured between the deck beams and the keel plank. Though these are sometimes substantial they are often no more than turned props, or even battens.

After the deck beams have been fitted the final upper strakes are put on and the boat is then ready for framing. In examining several hundreds of

these boats I found great variations in the number and size of the frames, but no variation in the way in which they were made up from separate *baka*, *gocha* and *kunia*. Three types of smooth-skinned river boats appear usually to be launched without any frames, though they all invariably had short sawn floor timbers reaching for a few strakes on either side of the keel plank. These three types are a type of small *dinghy*, a boat from 20 to 25 ft. in length which is to be found everywhere in East Pakistan, and two larger types, one from Mymensingh district and one from Sylhet, named by their crews respectively *patam* (Fig. 7) and *daurat nauka* (*nauka* is Bengali for boat and *daurat* is probably a place name).

Boats which are to be frameless are usually built of thicker planks than those which are to be fitted with frames during building. Even a small *dinghy* if she is not to be framed is built of $1\frac{1}{2}$ or 2 in. planking. I have seen a big *daurat nauka*, some 40 ft. long, the uppermost strake of which was 4 in. thick. I was told by some boatmen that in some cases boats which are built without frames are subsequently given framing when, after a few seasons' use, they become strained and begin to leak excessively. On the other hand, the crews of the *patams* and *daurat naukas* I examined insisted that their boats would never be framed up. The fact that their planking was heavier and that some of them appeared from their general condition to have completed many years of service leads me to believe that these three types of boat are built, sometimes at least, with the intention that they will spend the greater part of their lives unframed. I have seen a *daurat nauka* fitted with very light *gocha* and stringers, but I have never seen a *patam* with any framing beyond a few floor timbers.

The *dinghy*, the *patam* and the *daurat nauka* are all boats of simple shape, their sections a series of similar, semicircular curves of different radius, their bulwarks long easy arcs of a circle, their sheer an even, gentle curve. They have none of the comparatively sudden, sharp, complicated curves of the big *pallar* (Fig. 14), with none of the local points of stress which occur in those boats. Nor are they as large as the easily shaped, lightly built *ghazi* (Fig. 15). Their planking is simple. Those which I examined had only one horizontal whale above the lower planks, which ran easily out to it at bow and stern. From the general nature of their lines they have long overhangs ending, in the case of the *dinghys*, in long-stretching pointed *golois*, while the *daurat nauka* and the *patam* both have *golois* rectangular in plan and shaped in a broad shallow wedge underneath. The largest frameless *dinghy* I saw was not more than 30 ft. long. The *daurat nauka* and the *patam* may be 50 ft. in length. The *patam* is the only type of boat I saw in East Pakistan the bows of which are higher than the stern.

There is plenty of evidence that boats of all kinds are frequently built

with very few frames and that subsequently, when in a few years' work they have earned sufficient money, they are strengthened by framing up to normal standards.



Fig. 14. A big deep-laden *pallar* under sail.



Fig. 15. A fast *ghazi* for passengers and perishable cargo.

The general shape of the frames is obtained by bending a bar of soft iron around inside the shell of the boat. The outline of the frame is then scored off on suitable timber which is cut out with a pit saw. True grown frames are hardly ever used, since most of the local boatbuilding timbers run straight for lengths of up to 60 or 70 ft. and frames, as a result, have to be sawn out of very heavy planking. The roughly shaped frame is fitted and

cut with adze and axe to the requisite bevel. The *baka* are fitted first, and then the *gocha* and then finally, if there are to be any, the *kunia*. Then the stringers are fitted, the strongest and most important at bulwark level, and the main structure of the boat is finished.

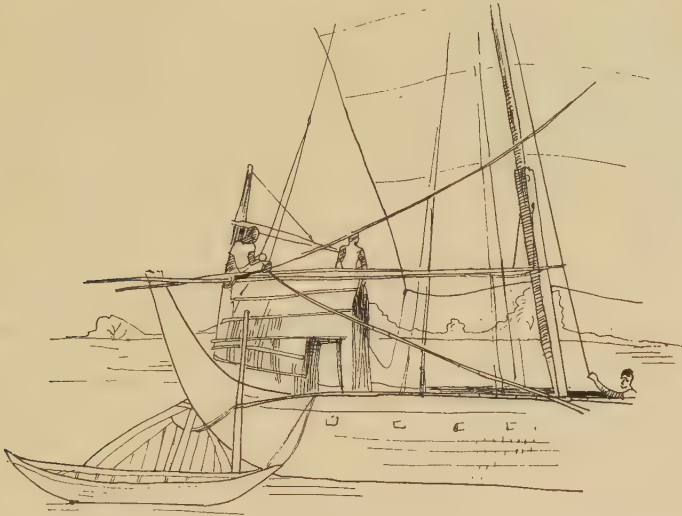


Fig. 16. Stern of a big boat of *pallar* type from Noakhali district.

Her accessories are the *chauni* or cover made of woven bamboo and shaped like an old-fashioned wagon tilt cover (Pl. 1B). This cover may run for most of her length, but often in boats which carry cargo unlikely to be damaged by rain it covers only the crew's accommodation in the stern (Pl. 1A). Boats intended primarily for carrying a few passengers for long distances are usually fitted with built-up cabins of wooden panels. Behind or above the *chauni* is fitted a steering and sculling platform (Figs. 14 and 16) and under it is a temporary deck of planks or panels resting on the beams. This deck may extend from bow to stern in passenger and light cargo boats, but I have never seen a fixed deck in any East Pakistan river boat.

Group (ii). The clinker-built boats of Sylhet

In the northern part of the Sylhet district the frontier of East Pakistan with India runs along the foot of the Khasi and Jantia Hills. The rivers of these hills, flowing down through wild deep gorges in the jungle, break out on to the flat plain of the Surma Valley, and there, losing their pace, and with it the life and sparkle and colour they showed in their rush over the boulders and shingle beds of the high valleys, they become deep and wide and sluggish,

and meander, merging each with a hundred other streams and in turn splitting into a hundred more, down through Sylhet district. Then they lose themselves in the vast marshes and swamps of this part of Pakistan, and emerge only to be lost again in the main streams of the Brahmaputra and the Meghna.

On these rivers, between the lower gorges of the hills and the main streams into which they eventually flow, there exists a complete series of clinker-built boats. These boats increase in complexity and improve in quality of construction as one travels downstream. They begin with a form of plank-extended dugout in the hills and develop through big canoes and small cargo and passenger boats into a big efficient cargo-carrying boat which is built in the western parts of Sylhet district. These boats differ from the West European clinker-built boats in many respects, but the most obvious difference is that the overlaps of the planks, except for the lower edges of the garboard strakes where they meet the keel plank, are reversed, that is, the upper edge of the lower plank is outside the lower edge of the upper plank.¹ This form of construction is known to the boatmen as *digkata*, while the construction of the smooth-skinned boat is called *binekata*.

The most primitive of these boats, the craft of the lower gorges, consists of a half section of a pine log, six or more inches in diameter, hollowed out for most of its length, with the ends left intact and shaped into broad, shallow, flat-ended wedges, natural *golois*. The *golois* of the most developed of the large clinker-built boats of Sylhet are of the same flat-ended wedge shape.

The hollowed-out log is softened with fire and expanded until its sides are much flattened. The effect of this naturally is to raise the ends of the log so that the *golois* and each end of the dugout form long shallow overhangs. So much fire is sometimes used that the inside of the pine log is often heavily charred. It is also a mass of longitudinal cracks from the expanding. The largest of these are prevented from spreading by the liberal use of boatnails. To maintain the expansion pieces of hardwood 2 or 3 in. wide and 8 in. or 1 ft. long are inserted across the expanded log at regular intervals throughout its length. The ends of these short struts are sharpened to an edge and inserted into slots in the sides of the log. As soon as the flattened log begins to curl up again they are gripped for ever into place.

I examined a group of these boats at Dawki on the Indian side of the frontier in the spring of 1952. They had been built in the hills by Khasi

¹ Jan-Olof Traung of the Fisheries Division of the Food and Agriculture Organization of the United Nations tells me that a Swedish yacht designer the late Knut Ljungberg, has designed motor-boats the bottom planking of which was laid in this reverse clinker fashion. They were found to be slightly faster under power than similar boats planked in the orthodox European way.

people who had come down to the mouth of the gorge for the weekly market held on the edge of the little town. On each side of the basic 'dugout' in these craft were three other planks, two whole and one a fragment. The lowest of these planks, the garboard strake, just filled the gap between the sides of the 'dugout' and the inboard ends of the *golois*. It was joined to the basic log with a European-style clinker seam, and both the sides of the expanded log itself and the plank were much bevelled to give as smooth a surface to the outside of the hull as possible. The next two planks, which stretched from end to end of the boat, were laid with their lower edges inside the upper edges of the lower planks. The remaining plank, which was

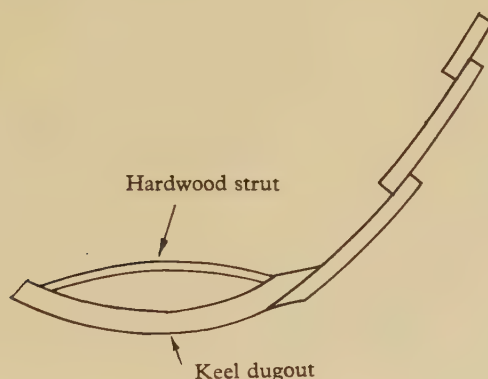


Fig. 17. Sectional diagram of the planking of a Dawki canoe.

little more than a weatherboard to protect the boat where the sheer was low amidships, was laid similarly. A section of the planking amidships is shown in Fig. 17. The boats were fastened with wire nails and occasional boatnails. There were, of course, no frames of any kind, but two of the boats had bamboo stretchers loosely inserted athwartships between the upper planks. They were all very roughly and lightly built and leaked considerably. While the basic 'dugouts' appeared all to be of softwood the planking was sometimes of poor quality red pine and sometimes of hardwoods.

Boats of this type of construction or with a central plank cut from a tree and with the timber at the *golois* left solid at either end in place of the expanded log are to be seen all the way down the hill rivers as far as Sylhet town itself. I have seen the expanded log-based form as far from the hills as the south-western part of Sylhet district, though the construction so far downstream becomes more sophisticated. Here the basic log is parallel sided, only a little hollowed out, and little more than a glorified keel plank

which betrays its origin by its continuity with the *golois* at either end and the presence of the hardwood stretchers at regular intervals down its length. Three planks aside are still used, the lower edge of the garboard strake is laid in the ordinary clinker way, the other two reverse clinker fashion, but in these boats the upper plank instead of being a fragment is the largest in the hull and stretches from end to end. Roughly fitted plank thwarts are used, at gunwale height, supported by pillars amidships to the dugout keel plank. The largest of these boats appear to be about 35 ft. long.

Most even of the largest and most sophisticated of those clinker-built boats have the keel plank continuous with the *golois*, the whole cut from one tree and in this they differ markedly from the smooth-skinned boats, but in the largest boats attached *golois* are sometimes met. Some times the *golois* remain only a little above the water as in the Dawki boats. Pl. II shows the construction of a boat of this type, but more often the *golois* are bent more steeply upwards. The simplest type of all-plank-built boat comprises a thick keel plank with three broad planks a side. These craft are in effect built of flat planks meeting at a sharp angle and their midships sections, with their two chines, are somewhat like those of Japanese beach boats. Existing alongside them are boats of the sort shown in Pl. II, with six narrow strakes on either side of the keel plank and well-curved sections like those of the *patam* and the *daurat nauka*. Like these latter boats, and unlike the majority of smooth-skinned river boats, they are identical in form at bow and stern.

Although these clinker-built boats, whatever their size, tend to uniformity of shape at either end the planking at bow and stern sometimes differs markedly. While the planking at the bow follows the pattern of the smooth-skinned boats, the same planks are tapered at the stern and all brought to the keel plank or to the garboard strakes, which are not tapered.

On all the *digkata* boats I examined the garboard strakes were joined to the keel plank either with a positive clinker seam of European type or with a diagonal join which in some cases at least was a positive clinker seam much bevelled away on either side. The boat in Pl. II had her garboard strakes fastened to the keel plank with the diagonal type of seam. She was about 40 ft. long, fastened with short galvanized iron nails, with boatnails fastened in slots cut very deep into the clinker planking at intervals of about 6 in. Her builder said that ordinary nails were not so strong as boatnails, but they involved less labour. He said that in a bigger boat they would be essential for strength. The boat was to have deck beams, which he was in the process of measuring at the time the photograph was taken, and then one further narrow horizontal whale. She was to have *baka* and *gocha*. I asked him if he could build a smooth-skinned boat, and he said that he was able to, but that

digkata was better, stronger, and the traditional way of boatbuilding in his part of the Sylhet district.

Some of the larger of these clinker-built boats are among the best constructed of all the river boats of East Pakistan. One large boat of about 50 ft. overall which I was able to examine in detail was built entirely from continuous planks with corresponding planks on either side. These planks were of hardwood and 2 in. thick. She was fastened entirely with boatnails, both inside and out, which were set in deep slots cut in the clinker planking. Each plank was rabbeted for a quarter of its thickness, so that at the overlap the combined planks were only 3 instead of 4 in. thick. The sharp edges of the planks were smoothed off. The garboard strakes were fastened to the keel plank with a very shallow diagonal join; even here boatnails were used. Her framing was entirely orthodox, with *baka*, *gocha* and *kunia* entirely separate from one another and in no particular pattern. These frames were all sawn from grown timber with the outer faces roughly notched to fit the clinker construction. At places where the gap would have been considerable the frames had been fully notched. Where the gaps were small the frames were not shaped at all, so that they did not touch the planks for most of their breadth.

She was a shallow boat, her full depth was only 3 ft. 6 in., though her beam was 12 ft. Her *golois*, which were turned up to the vertical, were shaped from her massive keel plank. She was entirely covered with a great *chauni* of woven bamboo like the tilt of an American pioneers' wagon. She had trackways built on the ends of the deckbeams where they projected through the hull on either side along which the crew walked to pole her in shallow streams. She appeared to make no water at all and she had brought a cargo of lime dry all the way from Sylhet to Dacca.

Besides this series of clinker-built boats from Sylhet district there is at least one other case in which clinker construction, with the planks laid in the opposite way to that used in Europe, occurs in East Pakistan. South of Khulna on the Pussur River, in an area more accessible to the centres of civilization than is Sylhet, is a stretch of water on which the local *dinghys* are clinker built. Two different types of boat are in use here. One is about 12 ft. long, very lightly built of half-inch planking, with the keel plank extending at either end into flat *golois*. There are four planks on each side, varying in breadth from 4 to more than 6 in. They differ from the Sylhet boats in that the keel plank is curved up more steeply in the stern than in the bow, so that the after sections of the boat are fuller. In reverse of the planking pattern sometimes adopted in the larger Sylhet *digkata* the planking is tapered out to the keel plank at the bow, but brought up at the stern so that the plank ends form the actual gunwale of the boat. These plank ends

are not rounded off, so that the gunwale at the stern has a characteristically serrated appearance. These boats, which are used by cultivators to travel to their work in fields by the waterside, have neither frames nor thwarts. They are of extremely light and fragile appearance and they are usually paddled by one man sitting in the extreme stern.

The second type of Khulna *digkata* is larger, from 15 to 20 ft. in length, more heavily built, with only three strakes, 9 in. or 1 ft. in breadth and 1 in. thick, on either side. They are used for ferrying and general watermen's work.

In the Science Museum there is a rough model of a clinker-built boat which is described as a 'Khelna from Khulna'. The model came from the Indian Museum, but I am told that its origin is not known. This link between the boat cultures of Khulna and Sylhet districts is interesting. Besides the clinker-built boats there exist in these two districts alone a small number of boats with *golois* curved gracefully upwards towards the vertical without any straight run in their length (Fig. 18).

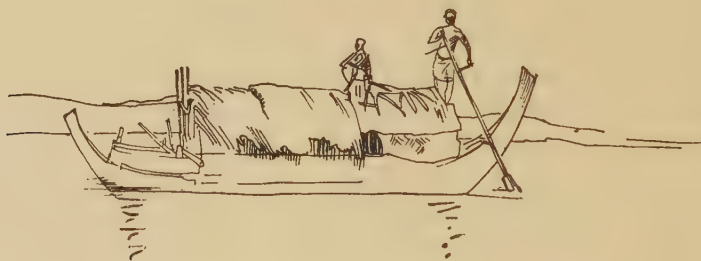


Fig. 18. A boat from Khulna with curved *golois*.

A boatbuilder in Dacca, a man of considerable breadth of interest in boatbuilding affairs and techniques, told me that he could remember as recently as thirty years ago small *dinghys* being built in his home district of Noakhali with the strakes laid in European clinker fashion. They were fastened not with boatnails but with pins of split bamboo driven into holes slightly smaller in diameter than the pins themselves. The pins were charred to soften their outer surfaces before they were driven home. This builder told me that these boats had been immensely strong, and had sometimes lasted for forty or fifty years instead of the fifteen or so years which is the average life of a smooth-skinned boat. He called them *Khil Nauka*, which literally means 'pin boats'.

Group (iii). The clinker-built boats of the Upper Ganges

In his numerous and invaluable writings on primitive craft James Hornell made several references to the existence on the upper Ganges, in Bihar and what was then called the United Provinces, of a series of large clinker-built boats constructed in European style.¹ He described them as 'vessels of much the same general hull design as the *pulwar* (i.e. the smooth-skinned river boats described above) but differing in being built of overlapping planks'. He gave them names, *patela*, *melni* and *ulakh*, and said, inaccurately as the last section of this paper has shown, that they represented 'the extraordinary and isolated presence of a clinker built type' in Southern Asia.

Although many boats from the upper Ganges trade downstream into East Pakistan, boats of the clinker-built type are now very rare visitors. In twenty months I saw only one. She was anchored with a group of her smooth-skinned sisters from the upper river on the Meghna below Chandpur and I saw her only briefly as we swept past in a paddle steamer that was running to a schedule. But smooth-skinned boats from the Indian States of Bihar and Uttar Pradesh are regular visitors to East Pakistan and from the crews of these vessels I heard something of the clinker-built boats from the same region.

These men recognized the boats as soon as they were described to them and knew them as *patalias*. The information provided by conversations with several different crews suggests that the *patalia* is a dying type. It was spoken of by one crew as the ancient boat of the Ganges. The *patalias* were described as being of quite different construction from the smooth-skinned river boats. They were said to have a flat bottom built of two layers of heavy planking, one running fore and aft and the other athwartships, fastened together with iron spikes. This floor was forced up in bow and stern and on to it were built sides of very heavy narrow planks laid European clinker fashion. In the bigger boats the overlaps of the thick planks were so deep that the sides were actually three planks thick. They had no *baka*, but numerous *kunia* and *gocha* which extended from the chine to the bulwark up the clench-built sides.

These boats were dying out, the boatmen said, because they were difficult to repair, because the chine was a weak point in their construction, because their massive sides made them heavy for their size and reduced the amount of cargo they could carry, and because, although they were simpler to build than round bilged boats fastened with boatnails, they needed more timber

¹ Such as Hornell, 'The sources of the clinker and carvel systems in British boat construction', *The Mariner's Mirror*, Vol. 34, p. 238, and *Water Transport*, p. 249.

and in the end were more expensive. Another possible cause is that they were built of costly straight runs of narrow planking and did not lend themselves to the use of short lengths of timber in the way the boat built with boatnails does.

There is some other evidence to support this description of the form of at least some of the clinker-built boats of the upper Ganges. Hornell on several occasions¹ used a photograph taken by him at Benares before 1920 showing the sterns of a group of clinker-built boats. This photograph shows boats with vestigial tongue-shaped *golois* similar in appearance to those of some smooth-skinned boats from Bihar (see below), but they also have what appears to be a clearly revealed flat bottom, curved steeply up at the stern and meeting the clinker-built sides at a hard chine. With their heavy semi-balanced rudders, common among the larger river craft, steering platforms and accommodation aft, and mast amidships they give the impression of being flat-bottomed imitations of the larger smooth-skinned boats from the up-river districts.

Many smooth-skinned river boats from Bihar and Uttar Pradesh which trade down into East Pakistan are equipped with small tenders 18 or so feet long which are built in the manner ascribed to the *patalia*. They have flat bottoms of planks fastened together nowadays with boatnails. Above the chine are three or four massive clinker strakes of thick planking fastened with spikes with large flat heads. Above the uppermost of these are a couple of planks laid carvel fashion and fastened with boatnails. They are double ended with stem and sternpost and have tiny vestigial *golois*. They have a few *baka* and regularly spaced *gocha*.

I discovered at Sonakunda near Narayanganj, lying submerged in one of those deep square-sided man-made ponds which are called tanks in Bengal, a strange little boat which had evidently been built for pleasure purposes many years before. Nobody knew when she was built or where she had come from. She had a flat bottom, massive sides planked European clinker fashion, and fastened with iron spikes, many *kunia* and some *gocha* but no *baka*. She had a transom stern and had apparently been painted white. Her sides were lower than those of the tenders described above which, apart from her stern, she otherwise closely resembled.

The smooth-skinned boats of the Upper Ganges

Although they do not comprise a separate group by virtue of their construction, which is the same as that of the smooth-skinned boats already described, the boats of the upper Ganges which trade downstream from

1 As at plate XXIV of *Water Transport*.

India into Pakistan have a number of interesting features and deserve a separate description. There are two distinct types, one from Bihar and one from Uttar Pradesh.

The Bihar boats are among the largest of all the boats of these rivers. They are enormously beamy, with very full round hulls and apple bows. The *goloi* has been reduced to a mere tongue-shaped vestige stuck on at either end (Figs 10, 19). They are planked and framed in the usual fashion, but often with the boatnail neatly grouped in batches of three down the run of the seams. Apart from their enormous size they are easily distinguished from the indigenous river boats of East Pakistan by their masts, which rise amidships from a long pointed roofed house which occupies much of their length. I saw only one type of East Pakistan boat, the *jhong* of Mymensingh district, which had her mast half way from bow to stern.

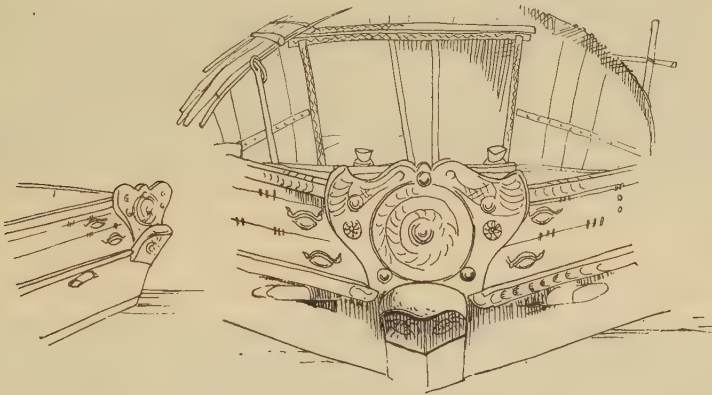


Fig. 19. Bows of a big boat from Bihar.

The bows of the Bihar boats are often decorated with brass occuli and with carved designs on the upper whales. Behind the decorated heart-shaped board above the tiny *goloi* there is often a small shrine for the devotions of the Hindu crew. A big boat of this kind carries over 100 tons of cargo. To work this vast weight about the rivers of eastern India and Pakistan she has a great single squaresail, broader than it is deep, and easily recognizable from its cut. She has also the strength of her crew who work long bamboo sweeps from the top of her *chauni*, down the sides of which high rails are built. Her mast is often a cut and shaped spar, in contrast with the rough unfinished masts of many of the boats of the lower river, and set in a very tall tabernacle, the posts of which may stretch up for half the mast's height.

The boats from Uttar Pradesh, though they are still fastened with boatnails and have their frames in three separate parts, differ somewhat from

the rest of the river boats and show outside influences. Their planking is often tapered at stem and stern like that of a European carvel-built boat. It terminates at either end in a stem and a sternpost which are joined to the keel plank. There is no stern *goloi*. At the bow the *goloi*, if it can be called such, has shrunk to a small piece of wood like a gammon knee, often covered with polished copper sheet and surrounded by decoration in brass and copper strip, studs, circles and oculi. These boats of the upper Ganges vary a good deal in pattern. I have seen some without any *goloi*s at all and with their ends sharply pointed. Some have a straight vertical sternpost reminiscent of a ship's lifeboat. I have examined boats from this area in which the three parts of the frames were in line.

Group (iv). Flat-bottomed boats

There is a type of small flat-bottomed boat much used around Dacca and Narayanganj, but also seen elsewhere in East Pakistan, which is locally known as a *korsha*. She is double ended, and usually without sheer, but some *korshas* are built with the flat bottom steeply canted up at either end, giving the boat a marked sheer and a distinctly dory-like appearance. The *korsha* is fastened with boatnails and the planks of her bottom run fore and aft. She is rarely more than 20 ft. long and she resembles no other kind of boat in East Pakistan. *Korshas* are much used for fishing and ferrying and occasionally, fitted with a *chauni*, as small cargo carriers. A very similar type of boat is sometimes carried by the big cargo vessels from Bihar and Uttar Pradesh. The crew of one such boat said they had bought their *korsha* in Assam, and that they regarded her as an Assamese type of boat.

Group (v). Dugouts

Dugouts of various kinds occur in many parts of East Pakistan. In addition to the dugout-based clinker-built boats of the Khasi and Jantia hill valleys I have seen heavy flat sheered dugouts with square punt-like ends in the wild valleys that lead out of the Garo Hills down into Pakistan from a remote and inaccessible part of India. In every district of East Pakistan which is subject to annual inundation during the monsoon the Palmyra palm dugout of the type illustrated by Hornell on page 191 of *Water Transport* is used, but singly, rather than in coupled pairs, and the Pakistan *dongha*, as these dugouts are called, are smaller than those shown by Hornell, and usually flat sheered. In this bulb-shaped craft, the trunk end sealed with a mud wall or a fragment of the palm's soft interior, the cultivator poles himself between paddy and jute fields, or even from house to house in a flooded village.



A. A *ghazal*, a *dinghy*, and a small *pallar* with her mast lowered in its tabernacle.



B. A clinker-built boat of Sylhet district under construction.

PLATE II



A. A big *pallar* from Noakhali district under sail. This boat would normally set a shallow topsail above her lower squaresail.



B. A big sewn *balam* lying in the Karnafuli river at Chittagong.

But it is in the extreme south-east of Pakistan that the dugout reaches its most highly developed form and here, on the rivers of Noakhali and Chittagong the sewn, plank-extended dugout reaches what is perhaps its most highly developed form in the world to-day. These plank-extended dugouts are not strictly river boats, because they sail across the open Bay of Bengal, and I have therefore described them in the second part of this paper which deals with the sea boats of East Pakistan.



Fig. 20. Fishing boat of Dacca district.

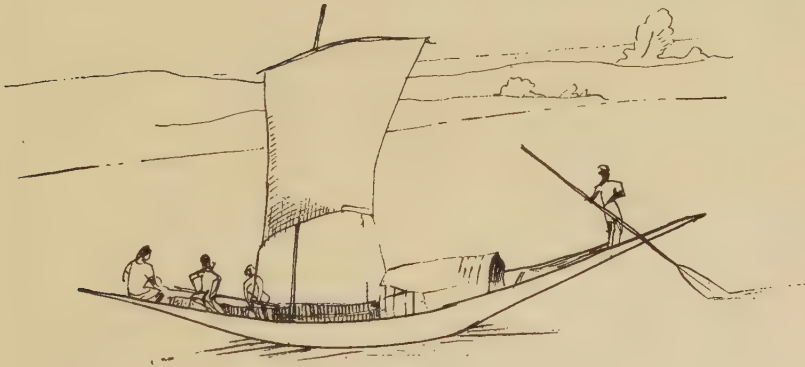


Fig. 21. Fishing boat of the Padma.

The river fishing boats

The *jalia dinghy*, the net boat, is a ubiquitous feature of the rivers of East Pakistan. The staple diet of this country is rice and fish and some of its river products are among the finest food fish in the world. Everywhere one travels there are fishermen at work. Every tank has its cast net fishermen, every marsh its fleet of small fishing boats, every turn of the river its larger craft. I have seen the fishing boats lying at sunrise like dust upon the water on the great river where the Ganges and the Brahmaputra join. Each particle of this dust was a 30 or 40 ft. crescent-shaped boat with woven

bamboo cover amidships and long steering oar trailing behind (Figs. 20, 21). At night their lamps and cooking fires lit the river with a thousand stars.

The fishing boat is built in orthodox smooth-skinned river-boat fashion, but she is usually long and narrow with great sheer and very long overhangs. In some cases the overhangs are so long and so high above the water and the boat herself so narrow that it is difficult to see how she maintains her stability at all. Some big fishing boats of the Padma are 150 ft. long with a beam of only 9 ft. Many fishing boats are craft of great beauty, the lightness of their construction enhancing the grace of their shape, and they lie like young moons on the water, black slivers on a great brown river, with vivid green banks and an azure sky behind.

The various types of fishing boat, like the river cargo boats, tend to be built in particular local areas. Their design, the fishing methods they use, and the economic and social background to their business are a subject in themselves, outside the scope of this present account of the boats of East Pakistan. Dr Ahmad, Director of Fisheries of East Pakistan, has recently written a paper on these boats which has been published in Dacca by the East Pakistan Provincial Government.¹

1 *Fishing Craft of East Pakistan*, by Dr Nazir Ahmad, East Bengal Govt. Press, Dacca, 1955.

(Note. The second part will appear in the next issue of *The Mariner's Mirror*.)

CAPTAIN HENRY BAZELY, R.N., AND THE RETURN OF QUEEN MARIA THERESA FROM SARDINIA IN 1815

By U. T. A. Mason

AMONG the crowned heads who in 1815 finally returned to their dominions after Waterloo was Maria Theresa, Queen-Consort of Sardinia and descendant of the famous houses of Hapsburg, Lorraine, Este, Cibo and Medici. Maria Theresa, the daughter of the Archduke Ferdinand of Hapsburg-Lorraine and so a granddaughter of the Empress Maria Theresa, was born in 1773 and died in 1832; in 1789 she married Victor Emmanuel I of Savoy (1759-1824), who in 1802 became King of Sardinia, his mainland kingdom of Piedmont being then in the hands of Napoleon. When in May 1814, after eight years enforced and unpleasant residence in Sardinia, Victor Emmanuel I returned to his recovered Continental kingdom, Maria Theresa remained in Sardinia as regent. Fifteen months later the Queen, with the three younger of her four surviving children (all daughters)—the twins Maria Theresa and Marianne, both born in 1803, and Maria Christina, born in 1812—was conveyed from Cagliari to Genoa in *H.M.S. Bombay*, commanded by Captain Henry Bazely, R.N. Bazely, who was born in 1768,¹ came of a distinguished Dover naval family, being the son of one Admiral and the brother of another, both named John.² To Henry Bazely Queen Maria Theresa wrote in 1815-16 the five letters (now in the possession of Bazely's great-grandson, Captain G. C. Wolryche-Whitmore of Dudmaston, Shropshire), the texts of which are by their owner's kind permission given below. These letters may lend an element of personal interest to Marshall's biographical note on Bazely; doubtless they may also be regarded as somewhat unusual testimony to the prestige of Britain and her Navy at the successful conclusion of the Great War.

Bazely was appointed to the *Bombay*, of 74 guns, in May 1814; after various duties in Atlantic and home waters, he early in 1815 accompanied

¹ There is an account of his career in J. Marshall, *Royal Naval Biography*, Vol. II (London, 1824), pp. 250-3.

² For the elder Admiral (1740-1809) see *Naval Chronicle*, Vol. XIV (1805), pp. 177-82; and for the younger (1767-1828) see Marshall, Vol. II, pp. 27-8; for the Bazely family see Mrs L. Bazely in *Miscellanea Genealogica et Heraldica*, 4th ser., Vol. III (1910), pp. 222-8, 274-8 (also repr. separately, with portrait of Henry Bazely), and for their arms see W. G. D. Fletcher in *The Genealogist*, N.S., Vol. XXV (1908-9), pp. 119-20.

Lord Exmouth (Commander-in-Chief, Mediterranean), into that sea; in late July and early August the *Bombay* lay at Cagliari, the seat of the exiled court. Queen Maria Theresa seems to have been a spirited, charming, and capable woman,¹ and there was some competition for the honour of conveying her to the Continent. She had already had one offer of conveyance thither in 1814, when she may have meditated return to the mainland; now, in June 1815, Waterloo had been fought, and more offers came, for on 17 July Maria Theresa wrote to Bazely:

The under-written having read with the sincerest gratitude the letter of the Admiral Lord Exmouth presented to her by Captain Bazely, is very sorry to be not able to prevail her of the *Bombay* in order to convey her and her Family to Genoa, because Captain Campell² having offered her the *Tremendous* a year past, and Captain Briggs³ yesterday the *Leviathan* she engaged herself to prefer the first to the second, and this to every other Vessel for the purpose, in order to proof them her gratitude; but after those, she will for the same reason prefer the *Bombay* and his worthy Comander to every others.

Mary Theresa

(The Queen normally wrote in French, and her English is not without its faults, while she seems to have been misinformed as to the gender of ships.)

Maria Theresa was not, however, to be able to allot this much-sought-after duty according to her own order of priority: Exmouth gave orders that the *Bombay* was to convey the Queen, who on 28 July wrote again to Bazely:

The undersigned having read with the sensiblest gratitude the letter of the Admiral Lord Exmouth, can not sufficiently express how much she esteems herself happy to have the *Bombay* and its worthy Comander Captain Bazely appointed to transport her and her Family to the Continent: but being here Queen Regent, the service of the King her dear Husband, and her own dignity, required that she may expect an answer to a letter written to the King the 19th instant; after which she will depart for that Port the King shall order.

Mary Theresa

Some time elapsed before Victor Emmanuel's instructions arrived; the interval, to judge from the following letter written by the Queen to Bazely on 9 August, was spent in preparations to ensure the social success of the voyage:

I am very sensible Sir to your kind attention in sending me yesterday by the little, but very gentle mid Ship-man Jacob, the grammar, and dialogues, and by Baron Teulada the English gazets you have been so good to send me. My dear Daughters are very obliged to you, and accepting the both Grammers, they hope to be able at bord to proove you their improvements in your

1 Cf., for example, A. Brofferio, *Storia del Piemonte...*, Vol. 1 (Turin, 1849), p. 79; A. Segre, *Vittorio Emanuele I* (Turin, etc., 1928), p. 173.

2 Captain Robert Campbell of the *Tremendous* 74. Campbell (a post-captain of 1797) died in London in November 1814 (*Gentleman's Magazine*, Vol. lxxxv (1815), Part II, p. 637).

3 Captain (later Admiral Sir) Thomas Briggs was commander of the *Leviathan* 74, 1814-16; for him see Marshall, Vol. II, pp. 417-18; W. O'Byrne, *Naval Biographical Dictionary* (London, 1849), pp. 124-5; F. Boase, *Modern English Biography*, Vol. 1 (Truro, 1892), col. 398.

difficult, but very energetic tongue. I prevail me of the attention of Baron Teulada for rendering you the gazetes and thanking you for your letter and the verses of the two national airs, from which that of *the God save the King* has very sensibly affected me, and I assure you that I repeat it with all my heart with my Family for a Sovereign, who has granted us in all our misfortunes the most constant and great protection, and to which we owe peculiarly the present change of our fate. I beg leave to you to conduct with us a little music in order to divert my Daughters and your mid Ship-men in our voyage, having with it the possibility to dance every evening, if the calm of the Sea shall permit us it; and I will, in one of this days pray you to come and hear it before, now, that it has learned perfectly well your National Airs that shall rejoice all you Soldiers and Mariners at your beautiful Vessel. I am always without letters from the King my dear Husband, and desire it especially to abuse not of your patience, and proove you my truest gratitude and highest esteem.

Mary Theresa.

Finally Victor Emmanuel sent orders for his Queen's journey to the mainland, with instructions as to her port of landing. Experiences on his own return voyage the year before seem to have made him anxious for his consort's well-being on the same journey, for on 16 August Maria Theresa wrote to Henry Bazely again, this time with some added incoherence of language:

In consequence of your Kind attention in repeating to me that the Admiral Lord Exmouth has ordered you to be at my disposition with the bombay in order to convey me and my Family to the Continent, and the orders that I received from the King my dear Husband, I beg you to answer me upon all the articles of my letter for my own discharge towards my Spouse:

10. If the time is (like as it seems me) very fair and the wind favourable, and the sea calm?

2do. If I can hope that you will be so good, than to steer always seconding the wind that is now at the west; because the King orders me to steer directly at every port of his States from *the Spezia*, to *Villafranch*¹ and land indifferently at that it shall be more easy to land; remembering how much I suffer at Sea, and that he were arrived he self with Captain Borlton² and the *Boyne* in 5. days, instead of 9., if he had landed in the port of *Villafranch* rather than that of *Genoa*?

I beg you at end to be with your bark at the basin, called the *Darsina*,³ this evening at six o'clock not latter; and I hope that we shall make with the blessing of God of which all depends, a very short and good voyage, and that it will add to all the obligations that I prooffess to you, and the highest esteem that I shall preserve for ever for your worthy Person.

Mary Theresa.

From this point the voyage may be followed from the Captain's Log of the *Bombay*.⁴ Bazely records the embarkation of the Queen on the evening of the same 16 August: '6.40 Mann'd the yards. Came on Board Her Majesty the Queen of Sardinia and Retinue'; an hour later the *Bombay* sailed.

1 Spezia, as part of the former Genoese Republic, had been acquired by Savoy in the peace settlement of 1814, when Villefranche, as part of Nice, had been returned to Savoy; the harbour at Villefranche is particularly fine.

2 Captain George Burlton (a post-captain of 1795) assumed command of the *Boyne* 98 in 1813; he was promoted rear-admiral in 1814, and died on the East Indies Station on September 1815 (*Gentleman's Magazine*, Vol. LXXXVI, Part 1 (1816), p. 182).

3 'Darsina' is a word of Arabic origin usually denoting a part of a harbour set aside for ships under repair or dismantled; at Cagliari it was the oldest part of the harbour, and is described by W. H. Smyth, *Sketch of the Present State of the Island of Sardinia* (London, 1828), pp. 205-6.

4 Public Record Office, AD 51/2033.

Fortunately for the Queen the weather did indeed remain 'very fair', and the *Bombay* met only light breezes or a calm; no doubt there was ample opportunity on the voyage for those linguistic and musical diversions for which the Queen had wished to prepare. At 7.20 a.m. on 22 August, the *Bombay* being off Genoa, 'Came on Board His Majesty the King of Sardinia. Fired a Royal Salute'; at 9.30 the *Bombay* came to in Genoa Mole. Before Bazely's passengers disembarked, however, the *Bombay* was the scene of a brilliant formal spectacle: next day, in French much superior to her English, the Queen wrote 'nous dînâmes encore à bord avec les dames et grandes charges des deux cours; et ensuite, à cinq heures et demi, après nous être habillées en habits de cour et diamans, arriva le prince de Carignan' (future King of Savoy).¹ There had also come on board Maria Theresa's eldest daughter, Maria Beatrice (1792-1840), and doubtless her husband Francis IV, Duke of Modena, who was Maria Theresa's brother and so uncle to his own wife; Francis and his wife had already returned to the lost throne of Francis's family at Modena. At 6 p.m. on 22 August 'went on Shore their Majesties the King and Queen of Sardinia &c. Mann'd the Yards and Fir'd a Royal Salute'. Maria Theresa was welcomed by her new subjects; the *Bombay* took on stores and sailed from Genoa on 27 August.

Bazely remained with the Mediterranean Fleet under Exmouth throughout the winter of 1815-16; in April 1816 Exmouth exacted from the rulers of Algiers, Tunis and Tripoli the successive treaties by which, together with the British attack made later in 1816, the activities of the Barbary corsairs were somewhat remedied. With this fresh occasion for gratitude to the Navy in her mind, the Queen wrote again to Bazely on 15 May 1816 from Turin:

Remembering always with the sincerest gratitude that at your departure from Genoa you expressed to me the desire to have the portrait of the King my dear Spouse and mine, it is with the greatest pleasure that I send it to you in a little port-folio which shall remember us to you frequently, being able to contain your notes in the always interesting voyages that you will undertake in the future, like the past time, for the service of His Britannic Majesty; and among which, we will preserve certainly for ever the remembrance of that in which you conveyed me, and my Family, with so many Kind attentions from Cagliari to Genoa: and this least at the Coasts of Barbary, where the Admiral Lord Exmouth has obtained to us, in the name of the Prince Regent of England, such a peace, that its conditions add always more to the gratitude that we owe to his powerful protection, and the zeal of his worthy Admiral. I desire to you a good voyage to London; and adding here the compliments of the King my dear Husband, and that of my dear Children, who remember always our Captain Bazely to which we have so great obligations all, I will be for ever and in all possible events to fortunate and glad, to prove to you my just gratitude, and perfect esteem,

Mary Theresa

¹ D. Perrero, *Gli Ultimi Reali di Savoia del Ramo Primogenito ed il Principe Carlo Alberto di Carignano* (Turin, 1889), p. 95; this was the first meeting between Queen and Prince, whose political relations have been the subject of some controversy. Brofferio, a hostile writer, seems to imply (pp. 80-1) that the dress of the royal party when it landed verged on the ridiculous.

The note-book with miniatures of the King and Queen is still preserved by Bazely's descendants, together with the originals of the foregoing letters. According to Marshall, Bazely was also presented with a golden snuff-box bearing the Queen's initials, and with a Sardinian Order.

Time dealt unkindly with all those whose paths thus crossed: for the Queen, the voyage to Genoa was only the shortest of lulls in a life otherwise full of political activity; Victor Emmanuel abdicated in 1821; as to his daughters, Maria Theresa married the last Duke of Lucca, Marianne's husband was the Emperor Ferdinand of Austria, who abdicated in 1848, and Maria Christina died at the age of 24 as the wife of the later notorious 'King Bomba', Ferdinand II of the Two Sicilies; her son was the last ruler of the Two Sicilies, as the son of her eldest sister Maria Beatrice was of Modena. Those three of Bazely's sons who reached or approached maturity all met violent deaths, the eldest of them in his father's lifetime. Henry Bazely himself made no more 'always interesting voyages', for he put the *Bombay* out of commission in Portsmouth Harbour in July 1816, and 'after severe sufferings for three years and a half borne with the greatest fortitude and resignation' died at Dover in April 1824.¹

1 *Gentleman's Magazine*, Vol. xciv (1824), Part 1, p. 381.

THE FILM, THE SEA AND SHIPS

By J. E. de Courcy Ireland

THERE is no need at this stage of the twentieth century to emphasize the influence of the film on society. Few subjects have begotten more books, articles and speeches. It is, on the other hand, very doubtful whether students of maritime history have paid as much attention to the film, I mean in particular the film produced for the masses, as they might have done. It is probably still more certain that few anywhere, who feel that it is important for human destiny that the public be enlightened about the sea and ships, have realized how little the cinema industry has done in half a century to help them. Dublin is statistically the greatest cinema-going city in Europe; it is situated on the sea and has no mean harbour and an efficient small shipyard. Yet it was possible a little while ago for an officer of the Irish mercantile marine to marry a Dublin girl who wondered where his ship stopped every night. I have a feeling the same could happen in, shall we say, Birmingham or Lyons or even Hamburg.

Yet there have been some very remarkable films made about the sea and ships, some of them among the classics of the cinema. Most of them, however, have had their season of success and then disappeared. Only a very few have enjoyed revivals, and many of the best remain unknown to seamen, who, owing to the exigencies of their calling, so often miss what they might most want to see.

It is very difficult to set about classifying the good maritime films. Nearly all the best have been either of the documentary type, or so firmly based on some real incident or series of incidents as almost to qualify as documentaries. Generally speaking, to my mind, anyway, films attempting to portray the maritime history of the more distant past, of the days of sail, and films from the maritime fiction of those times, have not been successful. In the end, I have considered it better to try to say a few words about maritime films of a number of different countries in turn. I shall omit a great many, not only of films but even no doubt also countries; this is inevitable. But I hope to say enough to convince a few members of the Society for Nautical Research that the subject is worth thought, and that something should be done about it. And finally before getting down to business, I feel that powerful tribute is due to all producers and photographers who, in the story of this new and

decisively influential industry, have caught something of the spirit of the sea; I mean not only those who have made whole maritime films, but those who have used the sea honestly to illustrate a truth or adorn a theme: I think, for example, of a few brief wonderful shots from the Japanese film 'The Gates of Hell'.

I know two *Belgian* maritime films, both of the documentary type, both made in colour by Henri Storck, one of the leading Belgian producers. One, 'Les Belges et la Mer', deals with the importance to the nation of the Belgian merchant navy, and excellently depicts its activities; 'Les Portes de la Nation' is the story of the harbours of Belgium, and vividly brings to life the work there carried on. Both these films (there is also a Belgian film about Antwerp with which I am not familiar) were made with the object of winning the Belgian people, deprived by history of the maritime traditions other peoples have, to a realization of the importance of the sea. They could hardly be bettered of their type, and would be appreciated by anybody with nautical interests.

France has made some very fine contributions to maritime cinematography. Among purely documentary films, two which deserve a place in any library were produced by the Compagnie Générale Transatlantique (the French line), one, in 1955, to celebrate the company's centenary—a film of great historical interest—and one illustrating a cruise in the Caribbean. A film made in 1951 by Louis Félix and Paula Neurisse, and awarded the first prize in its category at the Venice Film Festival that year, was 'Mon Ami Pierre', the story of a Breton fishing vessel from Concarneau and of the daily round of her crew of nine. This film well merited its prize. Also in 1951, Robert Menegoz-Genestal won first prize for documentaries at the Karlovy Vary Film Festival with 'Vivent les Dockers', a passionate eulogy of the port workers of five great French ports, and of their job.

A curious French documentary worth including in this list is 'Jules Verne' by Jean Aurel and Annick le Gall. This was made entirely from original illustrations of the great author's work, so cleverly photographed and put together that they come far more effectively to life than many a so-called 'live' production from Hollywood. Jules Verne was, of course, deeply interested in the sea—witness his voyage in the *Great Eastern*, his *Round the World in Eighty Days*, and above all his *Twenty Thousand Leagues Under the Sea*, of which I shall have more to say below.

A splendid French historical film, so meticulously based on fact as to be almost a documentary, is 'Casabianca', one of the few great films of the last war. The *Casabianca* was a submarine based on Toulon, commanded by the late Captain Lherminier (then Commander), a naval hero if ever there was one. When the German army occupied Toulon, and most of the French

warships based there were sabotaged by their own crews to avoid their falling into enemy hands, Lherminier, supremely daring, ran the *Casabianca* out of harbour and across the Mediterranean to Algeria, already liberated from the Germans. After that, Lherminier and the *Casabianca* took a decisive part in the liberation of Corsica. Georges Pécelet built up the film from the personal account of Captain Lherminier, who checked every episode in it.

Most people would prefer even to 'Casabianca' Commandant Jacques-Yves Cousteau's astonishing picture of the submarine depths, 'The World of Silence'. It is a pioneer work by a pioneer in a new sphere of nautical research, and will surely remain a classic of the cinema. Cousteau's picture deservedly won a Gold Medal at Cannes in 1956.

France has also given the world one or two purely fictional maritime films that ought to live. One of these is Louis Daquin's 'Maître après Dieu'. This penetrating study of a master mariner facing and overcoming obstacles of unexpected complexity—he was carrying Jewish refugees from Hamburg in 1938, and no port would receive them—is taken from a book by Jan de Hartog, author of *Captain Jan*, the epic of the Dutch tugs. Jan de Hartog supervised the production of the film, which was made in 1950.

More recently—towards the end of 1955, in fact—Christian Jaque's 'Si tous les Gars du Monde' came out in Paris and was soon afterwards showing in London under the title 'Race for Life'. A leading British film critic wrote of it: 'It is a humane film, based on positive goodness in place of the negative despair in which so much European cinema since the war has been rooted. It is extremely well directed. And it is finely played by a cast without great names, which wins sympathy and makes the final sequence deeply moving.' The story is that of a Breton trawler off the coast of Norway, all of whose crew save one Algerian are stricken by a mysterious illness. The ship's radio breaks down, but the captain has his own short-wave transmitter. The messages from this set are picked up by an amateur in another continent, and various politico-bureaucratic difficulties have to be evaded, surmounted and rammed before anything can be done for the crew of the *Lutèce*, the Breton trawler.

I cannot leave the subject of French films about the sea and ships without mentioning Marcel Pagliero's 'Les Amants de Brasmort'. This is a film about the barges on the rivers and canals of north-east France, and the interlocking destinies of several families that own or man them. Not only is the plot an exciting and inspiring one, but there are remarkable sequences of the barges themselves, and the whole picture conveys unforgettably the realities of life and work on France's vital inland waterways.

I do not seem to have been lucky with *German* maritime films, for I have

a note of one only. That, however, made a very deep impression on me at a very impressionable age. It was a silent film, 'Emden'. It was the story of von Müller's famous commerce-raiding cruise in the vessel of that name in 1914. I saw it in 1926 or 1927 in a village picture-house in southern England, and I can remember some sequences, particularly of the final battle between the *Emden* and H.M.A.S. *Sydney*, as vividly as if it were yesterday. In sober retrospect, however, one cannot help feeling that *Emden* was one unit in a barrage of rather subtle propaganda then pervading these islands in favour of German rearmament. Müller, nevertheless, was an honourable man, and the *Emden* made naval history, and I must consider 'Emden' one of the best maritime films of the silent era.

British film producers have given us a number of nautical pictures worthy of comparison with the best from elsewhere. The first I ever saw, not long after the First World War, was of the last voyage of exploration of Sir Ernest Shackleton, who, incidentally, was an Irishman. It was a good introduction to 'the pictures,' and I still remember some scenes from it. I understand that it was a great popular success, and I have no doubt that a copy or copies must still be available.

But I must not delay before mentioning what I consider to have been the greatest maritime film masterpiece from Britain—'San Demetrio: London'. The story of that famous and deservedly successful picture is too well known to need recapitulation, and the film itself deserves the same immortality as the deeds which prompted its creation.

'San Demetrio' was fact. I hope few will disagree with me if I suggest that the finest maritime film comedy ever screened is 'The Maggie'. William Mackendrick and the Ealing Studios brought this out early in 1954, the story being drawn from a novel by a well-known Scots nautical author. The evocation of the Clyde and the Western Isles afford wonderful serious relief to the astonishing adventures and mishaps of the puffer *Maggie* and her crew. Nobody who knows those waters could find any fault with this delightful model of British cinema humour.

From among very many documentaries shot during many years in Britain or by British experts, I select four: 'Waters of Time, made in 1951 by Basil Wright for the Port of London Authority, whose activities it portrays; 'Across Great Waters', a thirty-minute colour film made on board Shaw Savill's new flagship *Southern Cross*; 'Holiday of a Lifetime', a picture made in 1954, also in colour, of a voyage from Cape Town to Britain by the East Coast route in the Union Castle Liner *Rhodesia Castle* (some of the photography here is particularly good); and, most dramatic of all, 'Out with the Tide', a documentary of the Grimsby trawlers made over a period of five years by John Gittens, a Cleethorpes man who has served in them nearly all

his life. I have a note also of some particularly good North Atlantic gale sequences from a Shell Tanker Company documentary called, I think, 'Shell Tanker'. Nor should some of the Royal National Lifeboat Institutions' documentaries go without mention.

Nicholas Monsarrat's best-seller 'The Cruel Sea' was inevitably filmed. Few books are improved upon or even equalled by the films made of them, and in this case I think the consensus of informed opinion was that the film, though good, failed to do full justice to the story. A more successful and more nearly documentary war-film made in Britain was 'The Gift Horse'. This is the tale, varied only in detail from fact, of H.M.S. *Campbeltown*. She was one of the fifty over-age U.S. destroyers obtained by the Royal Navy in 1940 in return for a ninety-nine year lease of certain key naval bases. She had a career of misadventure in British hands till she ended her days magnificently blowing up the main dock-gate at St Nazaire in March 1942. A sister ship, H.M.S. *Leamington*, was taken off the scrap-heap at Rosyth and reconditioned at Pembroke to enable the film to be made.

Of a quantity of British fictional films made on, near or about the sea in the last thirty years or so, I was only seriously impressed by one other besides those mentioned. No doubt I missed a great many. This one was called 'The Pool of London'; it was made in 1950 by Basil Dearden for Gaumont of Ealing, and shown in France in the summer of 1951 with the title 'Les Trafiquants du *Dunbar*'. Not only were there some memorable shots of the port of London, but the seamen who were the chief protagonists in the screen-play were by all tests real.

Ireland has no film industry, but Irish Shipping Limited, the government-sponsored concern founded during the Second World War when the nation was facing starvation, and now the owner of a most up-to-date tramp fleet, had two documentaries made of the history and everyday activities of the organization. They are good of their kind, and have done their bit in a campaign to revive maritime traditions among a people which, as a whole, had largely lost them; above all in speeding the Irish Ship Adoption Scheme in secondary schools.

Italy, which has long had a thriving cinema industry, has probably produced a good many films of the sea. I have seen only a few. Two of these were outstanding among films with maritime subjects, the rest quite good, but not worthy of mention here. The first film in question was 'La Terra Trema', which won the main prize at the Venice Film Festival of 1948. Its evocations of Mediterranean fishermen and their craft are unforgettable, the story is excellent, a most realistic tale based on the difficulties of fisher-folk from a village near Catania in Sicily, and the acting quite out of the

ordinary. Salvo Angelo made the film for Universal, and the haunting Sicilian dialogue was Luchino Visconti's.

The other first-rate Italian nautical film is 'The Sixth Continent', made by Bruno Vailati and Raimondo and Enza Bucher in colour during a total of 10,000 hours of submarine explorations along the west coast of the Red Sea. The film is in fact a companion to Cousteau's 'World of Silence'.

As befits the nation that lives more than any other by the sea, *Norway* has given us some fine nautical films. T. Vibe Muller was responsible for 'Battle for the Atlantic', which depicts dramatically the adventures of the crew of a Norwegian cargo-ship interned and immobilized at Dakar in the summer of 1940, and their eventual escape, in two groups at widely separated moments. The film resembles 'San Demetrio: London' in that, based as it was on reality (but here there are a few added fictional episodes), it was made very largely by the men originally concerned. The vessel's master, just retired from the sea when the production began, and his chief engineer, make two actors not easily forgotten. 'The Shetland Bus', said to be 70 per cent documentary and 30 per cent fiction, was shot by Bredo Lind who six times crossed the North Sea from Shetland in Norwegian motor torpedo boats in the last war, in collaboration with British technicians. The film is based on the widely read book of the same name by David Howarth. It came out in 1956 and deserves success. Finally, a Norwegian coloured documentary of great merit 'At Sea', was produced in 1950-1 by Jan Vikborg, with a leading professional actor, Kjell Anfinnsen, in the main role. This picture concerns itself with life in many different types of Norwegian ships in many different climates and circumstances.

Japanese films are only beginning to be seen on Western European screens. Those that have come have been of high quality, including 'The Crab Fishers', a film of 1953 which had a success at the Karlovy Vary Festival in 1954. This picture has some spectacular photography and well shows the lives of those engaged in the mass-production crab-fishing and canning industry carried on in the waters north and north-west of Japan.

Poland is a country endeavouring, not without success, to revive maritime traditions powerful in the Middle Ages but swamped during long years of national disaster. 'Zaloga' ('The Crew') was the first Polish film ever made with a maritime background. It was completed in 1951 and is of particular interest to seamen everywhere, as it deals with life in the well-known Polish sail training-ship *Dar Pomorza*, on board which most of it was filmed. 'The 212 Has Not Returned' was made for the Lodz Studios in 1955 by S. Mozgowski, and is about Polish sea fishermen. Stills have been released of a film still in production at Wroclaw under the guidance of Konrad Nalecki, called 'The Two from the Great River', which promises to

be an extremely good picture of life on inland waterways, a subject of the greatest importance to most of the peoples of continental Europe.

The *United States of America* has of course become the home of the film, and innumerable pictures dealing with the sea have come from there, many of them, I am afraid, very bad ones, certainly from the point of view of the student of maritime history and actualities. But one must not forget that the account has another side, and that the United States was the home of Robert Flaherty, who gave us in 'Man of Arran' and 'Tabu' two epics of the sea. The first is about the inhabitants of those islands which lie across the mouth of Galway Bay, whose destiny is ever shaped by the vagaries of the Atlantic Ocean. 'Tabu' is the story of a family of Eskimos in the Arctic Ocean. One of the best documentary films of the Second World War was 'The Fighting Lady', the story of an aircraft carrier of the U.S. Navy. I enjoyed also 'Black Jack', which came out in 1950, and in which the famous stars Herbert Marshall and Patricia Roc acted. The story was good and there were some realistic and superbly photographed sea scenes, including two schooners, a square-rigged ship, a number of other sailing vessels, and the half of a wrecked cargo ship. This was a film that made one wish that the cinema-goers' ordinary fare regularly reached the same quality of honesty as well as technical excellence. Now we are all waiting to see whether John Huston and Gregory Peck, after all the much-publicized trouble to which they went, have done anything like justice to Herman Melville's *Moby Dick*.

Meanwhile, we have had a chance to see what Walt Disney made of Jules Verne's *Twenty Thousand Leagues under the Sea*. Disney has always had a flair for putting the sea in its stranger moods upon the screen. It would be impossible to forget the sea and seashore scenes from 'Fantasia', for example. As for 'Twenty Thousand Leagues Under the Sea', there is no denying that Jules Verne's story is distorted, and for no valid reason; but it is equally certain that the marine scenes are deeply impressive, and that Disney's 'Nautilus' is a remarkable combination of Captain Nemo's and the U.S. Navy's submarines of the same name. Nor did Disney do violence to truth in his presentation of the ships of Jules Verne's own time. Then shortly after 'Twenty Thousand Leagues Under the Sea' Hollywood gave us its version of Herman Wouk's best-selling war novel *The Caine Mutiny*. Criticism in matters of this kind is bound to be very personal. I would say that whereas *The Cruel Sea* is infinitely finer than the film made from it, 'The "Caine" Mutiny' is much more effective as a film than it was in the original book.

Filming books again: this brings me to the last Hollywood production I want to mention. The French marine author Roger Vercel, a former square-rig man, wrote a notable novel about a Brest salvage-tug and her

crew called *Remorques*. Louis Daquin, producer of 'Maître après Dieu', noticed above, filmed the book, but Hollywood bought the rights and made certain alterations. The result is what is very nearly a masterpiece, spoiled I suspect but cannot verify by some of the alterations made across the Atlantic, in particular the ending substituted for Vercel's own, which is one of the most dramatic in modern fiction.

It is universally accepted that with Eisenstein's ' Battleship "Potemkin"' the *U.S.S.R.* presented us with an incomparable masterpiece of the silent screen. The *Potemkin* made naval as well as political history, and survived to participate under another name in the war of 1914. Eisenstein gave her a place which she cannot lose in the annals of the nautical film. A daring but by no means unsuccessful attempt was made by the producer Legochin to bring out a sequel to the *Potemkin* story. This film, made about three years ago, is called 'A Sail in the Distance'. It had a good run in Paris but has not so far as I know been shown in these islands. The well-known writer V. Kataev was the scenarist, and the story is that of an escaped mutineer of the *Potemkin* who takes refuge in a Black Sea pleasure steamer and is later harboured by a family of fisherfolk. Some of the shots of scenes in the Black Sea are worthy of Eisenstein. After Eisenstein, Pudovkin is the best known Russian producer. He tried his hand with good results on a naval theme in 'Admiral Nakhimov', a biographical film of the Russian naval hero of the Crimean War. It must be admitted that the Russian cinema men do this sort of thing well. They have also made a film of the life of Admiral Ushakov, celebrated commander of the Black Sea fleet in Napoleonic times. In this film the well-known actor I. Soloviev plays sympathetically the part of Horatio Nelson. Nelson apparently could not abide Ushakov, but the film does not let you know this. A feature of this picture is the magnificent accompanying music by Khatchaturian. Incidentally, Nelson has never been worthily handled by British studios. I remember two rather sad affairs in the 1930's in which he was a leading character. And why no film biographies yet of Blake or Captain Cook?

The greatest writer of sea-stories in the days of the Tsars was Stanyukovich, himself a naval officer. A story of his from a collection called *Man Overboard* was made into an engaging film called 'Maximka' in 1953 which, so far as one can judge, was scrupulously correct in its portrayal of the Tsarist navy, and had some very fine sequences of mid-nineteenth-century warships. The Russians have also made some very good documentaries, of whaling, of their inland waterways, and above all of Arctic voyages. I select for mention '376 Days on the Drifting Ice-Floe', released early in 1955. It gives a graphic account of an expedition which went in 1950 to study the 'Pole of relative inaccessibility', and was shot by Y. Yatsun,

one of sixteen men who pitched camp on a polar ice-floe to see what would eventually happen to them and it.

I cannot end this section without mention of a film which I have never seen but which must be one of the most poignant ever made, for details of which I am indebted to the French naval journal *Cols Bleus*, no. 164 of 28 May 1948. The Russian submarine L. 271 was lost in the autumn of 1941 in the course of operations off the Estonian coast against the Germans. After the war she was salvaged. A film was found intact on board and, together with official papers and personal notes also retrieved, it enabled the L. 271's last cruise and disaster to be wholly reconstructed, up to the commander's final farewell to his crew.

I have now mentioned the names of fifty films of eleven nationalities which have come the way of one who is not a regular film-goer, but an ardent amateur of maritime history, past and present. I claim that all those to which I have referred make a contribution to greater knowledge and understanding of the sea and nautical reality. They are the kind of film that people, and particularly young people, should be encouraged to see.

How can people be encouraged to see a film that has long ago come and gone? It is here that I believe nautical research students have an obligation (and I do not forget that more than one member of the Society for Nautical Research is no mean expert on filming at sea). I believe steps should and could be taken to assemble a library of maritime films, around which could be organized a Nautical Film Festival. I may be wrong, but it has frequently seemed to me that there is less continuous, organized and direct international co-operation in the sphere of nautical research than in many others. When was there last an international conference on the subject? When was there ever one? Well, here is something to co-operate about. Let us try to get an international library of maritime films formed, and make those films available to the hundreds of thousands of interested people who will otherwise never have a chance of seeing or reseeing them. I do not think it is impossible that film producers the world over would be happy, by helping, to pay their tribute to man's age-long struggle to conquer the element that pervades nearly three-quarters of the globe he inhabits.

And which would be the first half-dozen films that I would like to have as the nucleus of the suggested film library? This is a question I should not have asked and find very difficult to answer.

First, perhaps, 'San Demetrio: London', for its restrained and moving portrayal of the authentic crew in the authentic crisis. Next, 'The World of Silence', because it depicts the sea from a new and fascinating point of view to which we have yet to become accustomed. Then ' Battleship "Potemkin"', the photography of warships here matches the drama of the story. My

fourth picture would be 'The *Maggie*', because its two essential elements, the ridiculous and the coaster, make up so large a part of the maritime story. For the sake of the world's fishing fleets I would include 'Race for Life', and seeking for the first documentary to put on the film library's shelves I would hesitate between 'Les Belges et la Mer', because it explains so clearly to peoples not expected to know anything about the sea why they should know a lot, and the Norwegian 'At Sea', which demonstrates so well so many different facets of life at sea. Of course, I would not expect anybody else to agree with my choice.

RECORDS

THE LUGGER RIG

Contributed by D. L. Dennis

The following is translated from *Manuel de Jeune Marin*, by J. Nogués, Paris, 1814. Although not the 'perfect description' of the lugger rig that the author terms it, it is believed that it contains data not easily found. In translating, some superfluous passages have been omitted. Nogués had been a privateer officer under the Republic, and the description applies to what the French called *lougres*—the relatively large three-masted luggers built for fast sailing.

*The bowsprit**The Lugger Rig*

It has little steeve. There are two shrouds set up with tackles that hook to a band on the end of the bowsprit¹ and the tackles hook to eye-bolts before the fore channels.

In luggers of mean size the jib outhaul acts as a bobstay;² it leads through a sheave in the bowsprit and comes inboard through a check-block (*galoche*) bolted to the port³ side of the stem near the load line.

The jib tie has a thimble in its forward end, by hooking this to the tack-hook on the jib traveller it serves as a fore-stay when the jib is not set. The tie leads through a sheave⁴ (*clan*) in the top of the foremast (*à la tête du mât de misaine*), it leads down along the port side of the mast and has a double block in the end.

The jib inhaul leads in along the bowsprit and has a bridle the ends of which are well lashed to the traveller port and starboard.

The foremast

It has two shrouds on each side. They either set up with a tackle, or else each is composed of a pendant, a runner and a tackle. There is besides a tackle on each side, on a relatively short mast-head pendant. (*houban a candelette*). The stay has a thimble in its end and sets up to the stemhead with a piece of ratlin-stuff.⁵

There is an iron yoke and an iron cap on the masthead for the foretopmast. The opening for the topmast in the yoke is square since the heel of the topmast is also.

1 In describing a cutter Nogués says that the bowsprit shrouds either hooked to a band or went over the end of the bowsprit with an eye.

2 This use of the jib outhaul as a bobstay was very common in the latter part of the eighteenth and the early part of the nineteenth centuries in all vessels with a running bowsprit and was not confined to those of moderate size. Often, instead of going through a cheek-block it leads through an ordinary block, stropped to an eye-bolt in the side of the stem. In speaking of cutters, Nogués says it set up inboard with a tackle.

3 It was on the same side of the stem as the bowsprit.

4 The expression *clan* generally denoted a mortise containing a sheave in a spar, bitt, etc. Possibly a cheek-block may be meant.

5 Can Nogués be inadvertently thinking of a cutter's stay? In a lugger the stay lead, as described, would have been so nearly parallel to the mast that it would have been useless as a stay but would have interfered greatly with the foresail. I know no other instance of such a lead.

The foreyard tie is of white, shroud-laid rope. The upper halyard block is turned in to the after end of the tie, the lower block is hooked to an eye-bolt in the deck abaft the mast. The fore end of the tie ends in a wall-knot and is well leathered above it. The knot goes through an eye in the traveller¹ which carries a loose hook that is hooked to a strop on the yard, one third its length from the fore end. In each end of the foreyard there is a hole through which passes a rope called a brace, having a wall-knot in its upper end. These braces also act as topsail sheet and tack.

A whip (*cartaheu*) leading from the top of the mast acts as peak halyards.

The foresheet blocks have swivel hooks; when the sail is not set these are hooked, port and starboard, to the foreshrouds. The same is done with the main sheets.

The foretopmast

This has a shroud on each side, a top rope, a stay, the topsail halyards and the *dran*, which acts as a parral. The *hale-dran*, a sort of downhaul, leads down abaft the mast (see note 3, p. 152). The topmast is swayed aloft by its top rope and when the pole is above the cap, the *dran* is rove (*on passe le dran*), the shrouds and stay are put over and the halyards are rove. When it is high enough the fid is put in. The fid is of iron and is pulled out by two little chains; it projects beyond the yoke by about an inch on each side. There is a projection on the heel of the mast, which prevents it from being swayed through the yoke.

The mainmast

This mast and its yards are rigged as the fore is. The mainstay sets up to an eye-bolt in the deck, about five feet abaft the foremast, the maintopmast stay leads through a block stropped to the yoke of the foremast.²

The mizzenmast

This also has two shrouds, a tie and a halyard, but unlike the other masts the halyards are before the mast and the standing part of the tie abaft it. The mizzen yard is slung at one-fourth its length from the fore end.³

Mizzen bumpkin

It has a shroud on each side that sets up with a tackle to eye-bolts in the wales. The standing part of the mizzen sheet makes fast to the end of the bumpkin; it leads through the clew block, then through a sheave in the bumpkin and inboard.

Sails of a lugger

These are the jib, foresail, mainsail and mizzen, each of the last three with its topsail.

1 Nogués says *collier*, which suggests a hemp strop, but since one carrying the hook would bind on the mast, I think an iron traveller is meant. Moreover, since it was imperative, in order that the traveller should not cant, that hook and tie act in the same line, since a wall-knot would slip out of a metal eye large enough for it to be thrust through, and also from analogy with what was done later, I suspect that the eye that received the tie might be in the bight of a hemp strop that embraced the traveller immediately on each side of the hook. Forfait, *Traité de la Mâture*, 1788, speaks as though both hook and tie went directly to the strop on the yard.

2 This agrees with Nogués' plate; however, something is wrong, for the fore peak halyard block (the standing part leads to the extreme peak of the yard) is at or near the cap, hence the halyard would foul the stay one tack of two. The masthead block of the peak halyards was often stropped to an eye in the side of the cap or in the masthead close below; the strop being long enough so that when the vessel was on the tack of the side of the strop, the strop and not the halyard would wrap itself around the 'fidded abaft' topmast.

3 The lugger of Nogués' plate has no mizzen topmast but a mizzen pole long enough to carry the topsail. Neither mizzen stay nor mizzen topmast shrouds nor stay are shown.

The foresail

This sail is set inside the shrouds unless the wind is on the quarter or farther aft. The tack-clew hooks to one of the three hooks on the foretack bumpkin, an iron bar projecting beyond the stem-head.¹

This sail has ordinarily no bowline, a *foule*² is used when sailing close-hauled; the sheets lead through a sheave in the side before the main channels. In setting the sail the tack should be gotten down and the halyards well sweated before hauling the sheet aft.

The foretopsail

The tie passes through the eye of the *dran*,³ the braces are put in the clews to act as topsail sheet and tack. Ordinarily this sail has no bowline; it is set between the lee lower and topmast shrouds.

The mainsail

It boards to one of a fore-and-aft row of swivel hooks, placed inboard, port and starboard abaft the foreshrouds. It is set like the foresail, inside the shrouds, and has a bowline that makes fast with a turn around the foremast.

The maintopsail

It is set like the foretopsail and has a bowline that also makes fast around the foremast.

The mizzen

Like the other lower sails it is set inside its lower shrouds; its tack boards at the mast. It has no bowline.

The mizzentopsail is hoisted and sheeted home like the other topsails.⁴

The taille-vents

These are ordinarily only used for lying-to under in bad weather when they replace the mainsail and foresail. Their yards are slung one quarter of their length from the fore end, their tacks board at the mast. They are hoisted with one of the mast-pendant tackles, as the other yards remain hooked to their ties.⁵

Handling a lugger

The jib and mizzen are the first sails set in getting under way.

When all the lower sails are set, if one is to make a series of short boards (*si c'est pour louvoyer*), the foresail and mizzen should be set to windward of their masts; then when the ship goes about

¹ This sounds as if the hook went into the tack cringle, but elsewhere Nogués speaks of tacks.

² The *foule* was a pole with a thumb cleat on the fore end. After thrusting the cleat through a cringle on the luff, the pole was pushed forward as far as possible and its heel dropped in one of the notches of a cleat on the weather bulwarks. If one credits pictures, *foules* in *lougres* were very rare—a bowline was used instead.

³ The ordinary meaning of *dran* was the running truss of a square-rigged vessel's lower yard, and Nogués speaks as though it were a rope. Nevertheless, I think it was simply an iron traveller with an eye on it through which the topsail tie was passed before bending the tie to the yard. The *hale-dran* being bent to the after part of the *dran*, when it was hauled taut the yard would be brought in close to the mast, so the *dran* would serve as a parrel, and the *hale-dran* would act as a downhaul as far as the cap.

⁴ This is inexact for, since the mizzen yard had no braces, the mizzen topsail sheet and tack must have leads as those of the other topsails did at a later date.

⁵ These sails were less square and had less hoist, so they only had about half the area of the sails they replaced.

one only needs to haul over the fore and jib sheets and shift the *foule*. The tacks are not touched at all;¹ the mainsail is always to leeward of the mast when the others are to windward and vice versa.

If one is making short boards, the mainyard is only lowered a little in going about; the tack is shifted to the other side, the sheet hauled over and the bowline hauled out again.

As the wind draws aft, the tack-clews of the mainsail and foresail are moved aft; and the sheets and the falls of the tackles of the lee shrouds checked.

If one is to run before the wind the lower yards are lowered a little² in order to dip them forward of the shrouds (but not the mizzen yard which remains always in its place); the clews are boomed out. The sails are carried wing-and-wing and thus do not blanket each other. The booms receive the sheets and have a guy leading forward.

This situation is the most critical that I know, especially if it is blowing fresh. It requires all the attention of the helmsman, since the least inattention can cause the sails to gybe, and then if the vessel is not capsized or dismasted it is thrown right on its beam ends.

Reefing

When the sails have been lowered the sheet block and the tack are hooked to the cringles of the reef being taken, and the tack is shifted aft to one of the eye-bolts³ destined for this purpose. Meanwhile the points are knotted, taking care to fold and not roll the canvas.

A lugger chasing wind aft

In a strong wind it is not difficult for a square-rigger having the wind aft to escape from a lugger in her wake. It is only necessary for her to bring the wind on the quarter.

The lugger must lower one of her lower sails to steer for the chase, but as soon as she has done so, the chase can wear to bring the wind on the other quarter, so that the lugger to imitate her must lower and shift her mainsail.⁴

The time taken in rehooking the tack,⁵ hauling over the sheet and rehoisting the sail causes the lugger to lose ground, and if, when she has gotten on the new tack, the square-rigger wears again, she continues to lose more.

But if the captain of the lugger is a seaman, instead of permitting himself to be victimized by these manoeuvres, once he has gotten on one tack he will continue on it until he brings the chase abeam; then he will steer directly for her.

Remarks. I think one can conclude that Nogués' description of tacking applies only to the case of a vessel making a series of short boards—strangely enough he ignores the method of tacking under more usual circumstances. Certainly it was not an invariable

1 Nogués must mean the tacks of the sails whose sheets he mentions—the jib outhaul was called a tack in French—for obviously both the main tack and sheet had to be handled as mentioned in the next paragraph. Also he neglects to say that if the topsails were set, their tack-clews had to be shifted over the lower stays and the sheet clew of the foretopsail over the main topmast stay. Was it necessary to get them on deck for this?

2 Inasmuch as the peak of the yards had to be dipped inside the shrouds and the peak halyards and topsail sheet had to be dipped around the shrouds, how could this be accomplished if the yards were only lowered a little?

3 Presumably these eye-bolts carried the swivel-hooks previously mentioned.

4 Even with the wind considerably on the quarter a lugger carried her sails wing-and-wing with the fore sheet to windward, hence it was not imperatively necessary to shift the foresail—only to trim it.

5 Since on this point of sailing the weather sheet was hooked to the tack-clew so that she had 'both sheets aft', it would not have been necessary to touch the tack. Compare what is said here with note 2.

practice to keep the mainsail and foresail to windward of the mast one tack in two. This is implicitly indicated in Nogués' book itself, for although in his lugger description he says the standing part of the mainyard and foreyard ties were before the mast, in a glossary he states that some placed them abaft it, because they considered doing so made it easier to shift the yards. It did not make it easier to shift them in gybing but it *did* in tacking, for it was then only necessary to lower the yard sufficiently to trip the fore end abaft the mast.

WHISKY IN PLACE OF BEER

Contributed by the late L. G. Carr Laughton

Excerpts from Admiralty Minute Books

24 March 1743. The College of Physicians having given their opinion that the best English spirits distilled from malt (of equal strength with French brandy) may be safely used as a part of sea victualling, and the Board having under their consideration whether it may not be best for His Majesty's service, as well as more agreeable to the seamen and more conducive to their health, to have half the present allowance of beer supplied in such English spirits, especially in ships at home or cruising on this side the Mediterranean; Resolved that the Commissioners of Victualling be directed to consider thoroughly of this matter, and give their opinion thereon; and whether, if it is proper to introduce this method of victualling, it will be more advisable to have the spirits distilled under their own management or to purchase them, also whether such alteration will be attended with any increase of charge, and how much.

15 Oct. 1743. According to the reports of the Captains who have used them the spirits are of benefit to the health of the seamen.

31 Dec. 1743. A storeroom to be built in each of His Majesty's ships for the malt spirits furnished for the use of the seamen. . . . The said spirits are to be sent on board in puncheons, hogsheads and quarter casks, and that proper care be taken in issuing and starting the same.

16 Jan. 1745. The Board having taken into consideration the frequent sickness on board several of His Majesty's ships, and also the manner of issuing the beer and spirituous liquors to the seamen; and thinking it will be more agreeable to the seamen in general, and more conducive to their health, if, instead of spending solely upon the beer first and brandy¹ afterwards, they should be allowed a proportion of each every day. . . . (Orders to be given accordingly.)

29 May 1745. Letter from Vice Admiral Danvers complaining of the nauseousness of the malt spirits. . . to such a degree as to have fatal effects upon the health of the seamen.²

Admirals' Despatches. 9 June 1745. Admiral William Martin, C. in C. Channel, to Corbett. . . . Orders have been likewise given to the Agent Victualler to supply the ships of the Western Squadron with a month's beer only, but their Lordships having given me no such orders, and their direction for issuing half brandy while the beer lasts being intended to lengthen that out (as they observe that seamen fall sick when all the beer is expended), and not to deprive them of any part of the beer that can be taken conveniently aboard, I have ordered the Agent Victualler to supply them as the other ships with 6 weeks as customary; and I wish if all ships could stow beer enough no spirits were to be issued, which from all the observations I have made, and those of many others, is the principal cause of their illness. . . . As I know their Lordships are desirous of promoting whatever may be an encouragement to the seamen, I think it my duty to represent what may occasion a discontent, and therefore beg leave to mention that even the serving half beer in the morning (which they complain grows dead and disagreeable) makes them dissatisfied.

1 'Brandy' appears to be used as equivalent to 'spirits'.

2 This is curious. Danvers was C. in C., West Indies. His squadron sailed 18 November 1744 and called at Madeira 18 December 1744 and Jamaica 11 March 1745. H.M. ships took in wine at Madeira both before and after this, and rum in the West Indies.

1 *Sept.* 1745. The same to the same. (After complaining that the King's brew-house at Plymouth does not brew enough beer for the fleet, he continues): I think nothing can so much contribute towards keeping the men in health as the preventing their drinking these pernicious spirits, for it is confirmed more and more every day, that this is the principal cause of our being so sickly.

3 *July* 1746. The same to the same. (Reporting the decision of a Council of War): It is our unanimous opinion that, by reason of the want of beer, shortness of water, provisions, and sickness of the ships' companies, who are falling down daily, the squadron is not in a condition to remain out any longer.

Minutes. 12 *June* 1745. (Referring to Martin's letter of 9 June): The Lords are sorry the men are dissatisfied with the way of serving half beer, half brandy, which Sir John Norris when he commanded in the Soundings reported to be very beneficial to the health of the seamen. They think the English spirits mixed must needs be better than water alone. . . .

NOTES

LAUNCHING CEREMONY, THE *JAMES GALLEY* OF 1676

Although not specifically mentioning a gift of plate, the following document presents several points of interest (Add. MSS. 22184, f. 53):

Sir Hy. Johnson is Cr.:		per Contra.:	
By money due to him for		By money paid him	
building the <i>James Galley</i>		at several times	2500 - -
Frigate whose measure is			
423 tons at £6:10 per Tun is	2749 10 -		
By building her a forecastle		By paid y ^e carver	36 - -
finding all kinds of Works			
and Materials ...	45 - -		
By a gift promised him at			
lanch'g according to			
contract ...	50 - -		
	£2844 10 -		£2536 - -
8th March 1676, Received by Mr. Charles Durien			£308 10 -

It would appear that the contract for building the ship was made directly with Johnson, although the younger Deane, who had made the draught and probably supervised the construction, is usually credited with being her builder. Apparently the original design did not include a forecastle, but one was built before the ship was launched. The date of the final payment should read 8 March 1675/6, by which time the ship was apparently in the water, in spite of Pepys's statement that her design was first proposed in 1676.

The custom of making a gift of plate was not confined to the builders of naval vessels, but can also be found in accounts for building merchant ships, as in the contract for the *Mary Galley* in 1704 (*The Papers of Thomas Bowrey*, Hakluyt Soc. 1927). When forming part of the consideration 'gift' is rather a misnomer, and it is not surprising that builders sometimes preferred to take hard cash in place of an article of doubtful marketable value. A successful shipwright such as

Sir Anthony Deane would otherwise have accumulated a formidable collection. It would be interesting to know at what date the gift was first mentioned in the contract, and when it was finally discontinued.

W. SALISBURY

SOME DRAWINGS OF OLD SHIPS (SPRIT-SAILS)

In describing the vessels copied by him from *Les Guerres de Nassau, M.M.*, Vol. 32, p. 325, Mr. Bowness says: 'The ship of 1581 in group III has a yard for a square sail with lifts, braces, and a halyard, and one of the sketches in group V also has a yard with half the sail set on the larboard side, as was sometimes done on the topsail schooner of fifty years ago.' The seeming yard is, however, a sprit in each case, as explained by the accompanying sketch.

In the older way of taking in a sprit-sail the lower end of the sprit is first released from its snottor at the foot of the mast, allowing this end to rise and the upper end to fall correspondingly. When both ends are about level, and the sail lowered half-way down the mast to which its fore-leech is hanked, while the peak is still attached to the tip of the sprit, the effect is rather like that of a schooner's square-sail set on one-half of a yard. When the tip of the sprit is brought down almost to the deck, the sail lowered to the foot of the mast and the eye at its peak slipped off the sprit, this bare spar looks rather like a canted yard with its sail unbent.



Fig. 1. Some drawings of old ships (Sprit-sails).

In W. Baudart's *Polemographia Auriaco-Belgica*, 1621, the vessel of Archduke Mathias, 1581, is drawn much as in Mr Bowness's sketch of it, but there the lowered sail with its fore-leech hanked to the mast is clearly shown as lying along the cabin roof and apparently having its peak still fast on the tip of the sprit. In *M.M.*, Vol. v, p. 45, three sprit-sail craft, figs, 2, 4, and 8, have been copied from a good folding print in Orlers and Haestens's *Heeren Staten Victorien*, 1610, representing the landing in Flanders in 1600 of Prince Maurice of Nassau with 2080 small vessels, to which *Les Guerres de Nassau* seems to owe its vessels forming Mr Bowness's group V. Several of these vessels are shown with the sprit in the horizontal position, and its sail half lowered. Many others show the sprit canted right down aft and its sail taken off it. The Prince's cromster alone (fig. 2) shows a furled sail still attached to a canted sprit, while from all the other sprits in this position the sail is taken off. In only one vessel, at anchor in the foreground, is the sail shown made up in a bundle at the foot of the mast, just as the fore staysail is in the bow, but here as in the others, its eye at the peak has presumably been slipped off the sprit. In the crowded mass of shipping there are only four vessels that have the sail brailed up while the sprit is left standing, as now in a Thames barge. This labour-saving alternative was a newer method; for sprit-sail craft are first shown invariably—as for instance in the Great Plan of Amsterdam, 1544, which gives so many of them—with sprit bare of sail and looking like reversed lateen yards, and this remained the fashion most usual during the seventeenth century.

Some artistic licence is taken in these and similar prints as to what detail of rigging may be omitted, and one such is often the tackle which, while the sprit is hanging horizontally, supports it like the tie of a yard—hence probably the Thames bargeman's name for it, 'yard-tackle'.

Similarly, the same bargeman's name for a wire or chain support leading from the masthead to the lower end of his sprit, 'stanlift', recalls its use as a 'standing lift' to this end of the sprit when it was in the yard-like position. The lift formerly used at the upper end of the sprit has in the barge been made superfluous by giving a very stout boltrope to the head of the sail, but it is shown in the old prints. Vangs are usually shown too, but we are not allowed to see whether a rope snorter, or something like the iron 'muzzle' of a Thames barge, was used to hold the foot of the sprit to the foot of the mast.

Although, with the exception of some galleys, all Mr. Bowness's one-masters are sprit-rigged, there were of course contemporary square-sailed one-masters. Among Prince Maurice's 2080 small craft (conventionally represented by a lesser number) there is one such. She is given single-rope braces, but no lifts, and the yard would evidently come down when sail was taken in. There is a single specimen, too, of the two-masted rig at that time popular, especially for fishing-boats: square mainsail and foresail, the latter on a mast set right forward and very much smaller than the mainsail. This craft is given single-rope lifts, but no braces, and could set a main-topsail on occasion. Two of the sprit-sail craft are given a square sail each; one set, and the other furled on its yard, which remains hoisted.

R. MORTON NANCE

THE FIRST RESOLUTION

The first English man-of-war to be called *Resolution* was the *Prince Royal* of 1610, rebuilt as a new ship in 1638-41 and renamed in 1650. The renaming was not a straightforward affair, as may be seen from various entries in the State Papers:

1 *January* 1649/50. Order in Parliament that the Council of State give other fit names to the ships called the *Prince*, the *Charles* and the *Mary* (i.e. the *Henrietta Maria*).—The Council of State, through its Admiralty Committee, exercised the administrative functions of the Admiralty.

15 *January* 1649/50. The ship *Charles* to be called the *Liberty*, the *Prince* the *Commonwealth* and the *Mary* the *Unity*.

4 *February* 1649/50. Council of State to Navy Commissioners (i.e. Admiralty to Navy Board). Order to dock and sheathe the *Prince*.—From this it appears that the name *Commonwealth* had been dropped and a new name not yet chosen.

16 *April* 1650. The *Resolution* will be in the Hope in three days.—Thus the decision to rename the *Prince* the *Resolution* was taken between these two last dates. Meanwhile, probably between 15 January and 4 February, an attempt had been made to give the name *Commonwealth* to the *Sovereign of the Seas*; this never took hold and the ship served during the Interregnum as the *Sovereign*.

The 'resolution' of the Commons from which the *Prince* took her new name was almost certainly that of 7 February 1648/9, whereby it was declared that 'the office and power of a King are unnecessary, burdensome and dangerous to the liberty, safety and public interest of the people and ought to be abolished'. This 'resolution' was passed as an 'Act' on 19 March following, but the *Prince Royal* did not receive her new name till about a year later. It seems not unlikely that the date may have been 7 February 1649/50, the first anniversary of the passing of the original 'resolution'.

At the Restoration in 1660 all objectionable Commonwealth ship-names were banished from the Navy List. *Resolution* was one of them and the ship reverted to her former name of *Prince Royal*. She came to her end on 3 June 1666, being taken and burnt by the Dutch in the 'Four Days Fight'.

L. G. CARR LAUGHTON

This Note may be slightly expanded. When the *Prince* returned to her original name, another 'objectionable' Commonwealth ship, the *Tredagh*, took over the name *Resolution*. In this case the word was perhaps understood in its abstract sense. The new name first suggested for the *Henrietta Maria* was not adopted; she became the *Paragon*. It is a curious fact that all three of

the ships then renamed came to bad ends; the *Liberty* was wrecked in 1650 and the *Paragon* burnt at sea in 1655.

Even more remarkable is the bad luck associated with the name *Resolution* for the next 150 years. Of ten ships so called two were taken by the enemy, two burnt in action and four wrecked or lost at sea.

R. C. ANDERSON

SIR HOME POPHAM, K.C.G.

I do not question Dr R. C. Anderson's suggestion, given in the November 1956 issue of *The Mariner's Mirror* as to the significance of the letters K.C.G. (although the general British practice was to use the designation K.C.H.), but I do query his date of the foundation of the Guelphic Order and the *Encyclopaedia Britannica's* statement that no new members have been nominated since 1837.

The Royal Guelphic Order of Hanover was founded by the Prince Regent on 12 August 1815. King William IV's successor to the Hanoverian Throne, King Ernst August, Prince Royal of Great Britain and Ireland, Duke of Cumberland, Duke of Brunswick and Lüneburg, etc., who was the fifth son of King George III, retained the Order, and the Statutes were amended in 1841, 1842, 1849, 1857 and 1860. It continued to be bestowed until the disappearance of the Kingdom by the Prussian Annexation of 20 September 1866.

D. R. OVERALL-HATSWELL

THE GONDOLA

With reference to the fine article on the evolution of the Venetian Gondola in the August 1956 issue of *The Mariner's Mirror* I think it ought to be stated that plans of gondolas are not uncommon and that Paris's plan is not the earliest. Unfortunately, I do not have my library here and cannot give precise references. There is one plan in Chapman's collection of plans and, if my recollection is correct, one in the Admiralty Collection of Drafts. In addition, a complete plan was published in the American yachting magazine *Rudder* about 1910-14 and I saw another drawing in a German shipbuilding publication just before the last war. The *M.M.* article, however, is more informative than anything I have seen on the construction and building technique.

H. I. CHAPELLE

THE KILLICK IN NEWFOUNDLAND

Since the coast of Newfoundland must be one of the few areas in the Commonwealth where the killick is still in regular use, it seems worth while to record some details of its size, construction, and use.

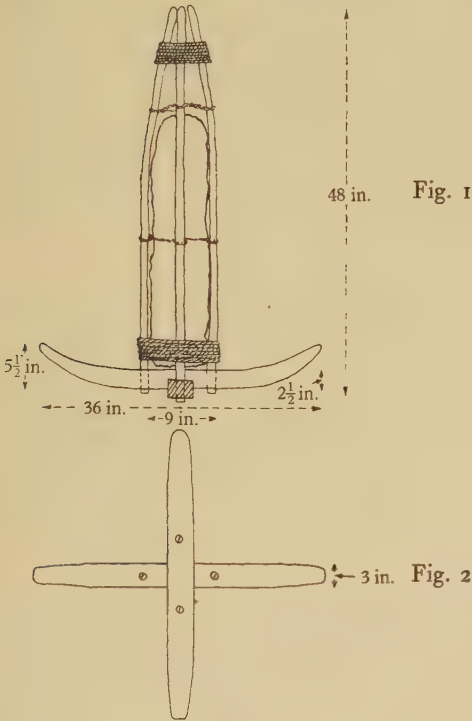
This primitive type of anchor costs nothing to make and, if well designed, has remarkable holding power. (My nineteen-foot sail-boat rode out hurricane Ione on a mooring which used two of the size shown in the diagrams.) It is heavy and unwieldy and only suitable for those uses in which it is not disturbed. It is therefore the first choice of the Newfoundlanders for mooring cod traps and other stationary nets, for dory moorings, and for any other use in which it does not have to be raised frequently.

Killicks are made by the fishermen themselves and vary within narrow limits both in size and in proportion, but there is general agreement that the claws should be from 3 to 3½ ft. across and that the closer the length is to 4 ft. the better. As will be seen from the dimensioned drawings (Figs. 1, 2) these sizes give a well-proportioned anchor whose claws strike the ground at an angle which promises good holding.

The parts are shaped with a small axe, the favourite tool in Newfoundland for both house and boat building. While all agree that 'hardwood', which means birch there, is best, it is felt that when pine has been pickled in salt water for a few months it is almost as good.

One large rock makes the best weight as it can be held in place by four uprights but, if no suitable stone can be found, two or three smaller ones are sometimes used. In that case they are further supported by uprights in the angles of the claws as shown in the perspective sketch (Fig. 3). These are nailed to the claws and are also lashed at the head and foot. This sketch also shows the method of attaching the rope by a clove hitch round one claw. Another clove hitch may then be tied round the upper end of the killick, but more commonly the rope is secured to it with an old piece of light line. Should it be impossible to break out the anchor in the usual way, this line can be broken by a sharp pull at an angle, and the killick so tripped.

R. W. CAMPBELL



PROBLEMS CONCERNING NAVAL PAY

In almost any picture of the eighteenth-century Navy the blackest shades are reserved for the subject of Pay. This we are told was not only grossly inadequate, but was distributed in a thoroughly iniquitous manner. Seamen, the stock account runs, were only paid at the end of a commission, and in the port of commission, from which at the best of times a ship might be absent for years. Furthermore, they were even then not paid in cash, but in tickets which had to be exchanged at the Navy Office in London, with consequent opportunities for abuse.

It would be generally agreed that the rates of pay were far too low in the years before the mutinies of 1797, but it is difficult to envisage the hardships that would have been inflicted under the system described above. One can only imagine that in wartime the vast majority of men in the Navy would have received no money whatsoever, and marvel that so many historians should have believed such a situation to exist. Admittedly C. N. Robinson, at the turn of the century, pointed out that ships could be paid during the course of a commission, provided six months' pay was always held back, as a discouragement to desertion, but few writers have taken note of his work, and the matter of turning the tickets into cash is still unexplained.

All the same, no one reading deeply into the Naval Records of the period can fail to come across frequent references to ships being paid during commissions. To take but one example, the sailing of the very important expedition to Quiberon in June 1795 was delayed because certain ships were in course of payment.

Thus, Robinson is easily justified, but there remain serious problems. Determined to clear them up, and unable to believe that the seamen would willingly have accepted this deprivation of cash, I went to the best possible statement of their grievances, the Petitions of the Spithead mutineers. These are very full, and have a good deal to say about the rates of pay, but they do not make any reference to the method of payment. One can only conclude that this was considered to be satisfactory, which, at the very least, strongly suggests that it was not the method usually described nowadays.

I therefore betook myself to the National Maritime Museum, where with the generous and unflinching help of Miss K. Lindsay McDougall, certain interesting facts emerged.

It was clear that the men were being paid in cash some years before the end of the Napoleonic Wars. The Rev. Edward Mangin describes how in June 1812 two Commissioners of the Navy, with their clerks, came on board his ship with a chest of money to pay the people, and there is another record of about the same date, which shows the crew of H.M.S. *Topaze*, on foreign service, complaining that they were being paid in sterling, without reference to the local rate of exchange.

This, however, refers to a later date, and I turned to the Dockyard Records for the years 1795 and 1796. These confirmed that the system was for Pay Books to be collected from a ship coming into port, forwarded to London, checked there, and returned for payment to be made. The Portsmouth Records showed this to have been an everyday occurrence, with ships regularly being paid to within six months of the current date. The only time when seamen were paid in full was when they were transferred from one ship to another. On these occasions it was laid down by Act of Parliament that, in order to avoid confusion, they must be paid in full before their new ship put to sea, although to prevent desertion the payments were delayed until the last possible moment.

All this appears distinctly suggestive, but it does not offer any conclusive proof as to whether payment was in cash or by ticket. I accordingly continued the search, and was at length rewarded by finding in the book of Portsmouth letters to the Navy Board an acknowledgement dated 5 June 1796 of £35,000 for payments and recalls.

In conjunction with the other facts this appears satisfactory evidence that the normal method of payment was by cash, and that there was no undue delay in its distribution. I would suggest that, with some exceptions, the ticket system was not employed at this period at all, but belongs to the Restoration period when money for seamen's wages was notoriously short. The tickets were simply a means of tiding over the bankruptcies of the Dutch Wars, used by misguided historians as an explanation of the mutinies a century later.

R. C. SAXBY

FORE-AND-AFT SAILS IN THE ANCIENT WORLD

In a recent issue of *The Mariner's Mirror* I took a few lines to compliment Professor Lionel Casson on his 'discovery' that the ancients of the Eastern Mediterranean knew the spritsail during Roman times. I went so far as to state that I regarded Professor Casson's disclosure of ancient spritsails as one of the most important advances in the history of the sail in at least a quarter of a century, if not longer.¹ I was therefore rather surprised to see a note by Commandant G. La Roërie in the same issue of *The Mariner's Mirror* categorically rejecting all of Professor Casson's spritsail evidence as just poorly drawn square sails executed by naïve artists, who were not concerned with giving accurate pictures of ships.² Now, I will take issue with the Commandant on most of what he has to say regarding Professor Casson's spritsails. In the first place, I will show that the evidence for the

1 R. LeB. Bowen, jr., *M.M.*, Vol. 42 (1956), p. 239.

2 L. G. La Roërie, *M.M.*, Vol. 42 (1956), p. 238.

early existence of spritsails is incontrovertible. I will further attempt to show, that far from being the work of naïve artists, some of these works probably represent masterpieces of ancient sculpture, from the point of view of accurate reproduction.

Commandant La Roërie dismisses Professor Casson's four examples of spritsails shown in plate I, figs. 1-3 and plate II, fig. 4 for various reasons.¹ While he does not mention the frontispiece, fig. 4 is but a detail of this, so he has rejected this as well. We must start by an examination of the sarcophagus (now in the Ny-Carlsberg Glyptothek in Copenhagen) shown in the lower part of the frontispiece. Here we have three ships shown under sail.

Commandant La Roërie specifically states that this work is done by some naïve artist. On the contrary, I would not hesitate to say that this is undoubtedly one of the most realistic pieces of marine sculpture in the whole history of art. Certainly there are no equals from Egyptian or Greek times, and it is only matched in its attention to detail by work from the hands of other Roman sculptors, such as the famous harbour scene in the Torlonia collection. And I do not recall even any medieval or Renaissance works on stone which can equal this one. It may well turn out to be one of the outstanding marine scenes in stone of all times. Professor Casson has already pointed out that this represents the *first* detailed representation we have of a sailing crisis at sea.²

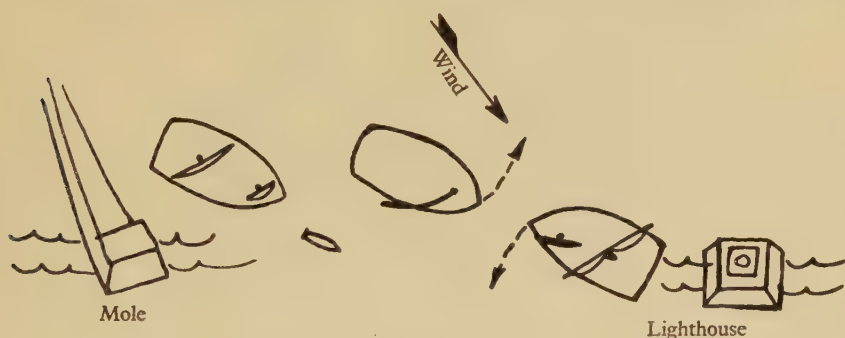


Fig. 1

So carefully has this unknown artist done his work that we are able to reconstruct this disaster with amazing confidence. The scene is almost certainly laid at the entrance of the harbour of Ostia, the great port which once fed Rome. At the left is a part of a structure probably built at the end of a long mole which jugged out to sea forming one arm of the harbour. At the right is a lighthouse. Probably the man whose coffin we are dealing with set out in the tiny boat shown in the left foreground. It was undoubtedly a windy day with the waves running high. Right at the mouth of the harbour the man was thrown out of his boat. Two vessels sailed out of the harbour to rescue the man, one slightly ahead of the other (the two vessels at the left). At a rather critical point the leading rescue vessel found itself in imminent danger of colliding with a ship which was just entering the harbour (the vessel at the right).

The artist has chosen this moment for his camera-like representation. He has done his work so unflinchingly that we can work out precisely what is happening (fig. 1). The two vessels at the left were travelling with the wind on the port quarter. The one at the right was entering the harbour on the starboard tack. That a strong wind was blowing is indicated by the fact that the two square riggers at each side have their sail shortened by hauling up on the brails. The leading rescue vessel has given up, after seeing itself in peril, and the second vessel is concentrating on the rescue (for a man extends his hands at the bow). The man in the water does not see the second vessel, and still has his attention riveted despairingly on the nearest ship, which is forced to swing away from him.

1 L. Casson, *M.M.*, Vol. 42 (1956), pp. 3-5, pl. I, figs. 1-3, pl. II, figs. 4, 5 and frontispiece.

2 L. Casson, 'A Sea Drama in Stone', *American Neptune*, Vol. xv (1955), pp. 217-19.

The two vessels in the collision zone are manoeuvring desperately to avoid disaster. The square rigger at the right has its mainsail backed against the mast to slow down forward motion, while the small headsail is pulling the head of the vessel across the wind. Professor Casson has suggested that the skipper of this ship might want the headsail trimmed, but the forward hand has given up in fright, and settled down amidships to pray. The captain of the boat in the centre is working to bring his craft up into the wind. One hand pulls on the leech to reduce the pressure on the sheet in trimming sail (fig. 2). Even the most severe sceptic would have to admit that this was indeed a remarkable representation of a sea drama in stone. To convey the idea of three vessels sailing in different directions on such a relief is little short of perfection. Commandant La Roërie's statement that this work is the result of a naïve artist not concerned with giving an accurate representation of ships certainly does not seem to be justified.



Fig. 2

Actually this artist has shown as great care in the details of the hulls of the ships as he has with the setting of the sails. He illustrates three types of hull popular during Roman times. The two ships at the left and right have gracefully curved sterns terminating in the swan neck, and the right has a clipper bow while the left one has the common curved stem. The boat in the centre has square projections at both bow and stern. The steering oars with their gear are shown, as is a small cabin aft.

The ships shown at both left and right are the one-masted square riggers with bow-spritsail so common during this time. These two ships are complete with all the necessary rigging. The small bow-spritsails have their lifts and sheets. The forestay and shrouds are shown. The two mainsails have multiple lifts. The braces to the mainsails, the main halyards, and the main sheets are all shown. The two mainsails are shown brailed up with the brails which ran through rings (not shown) on the leeward side of the sail. Commandant La Roërie's categorical statement that 'many essential items of standing or running rigging fail to appear, while hull details wander according to fancy' certainly does not hold for the two square-rigged ships shown at right and left in the Ny-Carlsberg sculpture.

Thus we can only conclude that this artist was a master, and took the greatest pains with the details which went into his sculpture. Certainly he was not working 'according to fancy'. Now the ship in the centre of this sculpture definitely has a rig which differs from the familiar square rig shown on the vessels on both sides of it. The rig is a spritsail, as is clearly shown in fig. 2. Commandant La Roërie examined the detail of this published by Professor Casson,¹ and states that he failed to see the diagonal sprit. He relates that: 'The three ropes dangling from the yard arm need not be understood as vangs; according to the usual ways of naïve artists they are more likely the result

1 L. Casson, *M.M.*, Vol. 42 (1956), fig. 4.

of a proliferation of the brace.' Now of course it is the diagonal sprit which provides the incontrovertible evidence that this rig is a spritsail, and there is no yard shown (fig. 2). It actually turns out that our artist was very helpful here, as he was with every other detail. He indicated ropes by showing the individual strands in all instances, as did most other Roman sculptors if they had a large enough subject on which to work. The diagonal sprit is the most forward of the 'three ropes' which Mr La Roërie mentions, and its true nature is indicated beyond any question of doubt by the fact that its surface is *smooth*, showing that it was intended to represent a spar of wood. Admittedly the artist left out the lower end of it, but he also left off the lower ends of the vang. This smooth spar can be seen quite clearly in an original photograph. Failure of this spar to show in former photographic reproductions and line drawings prevented anyone from recognizing its true nature.

There are other differences in this spritsail rig which are worth noting. In the first place, the great difference between the spritsail rig and the square-riggers is the location of the mast. In the spritsail-rigged boat it is placed right in the eyes of the craft, while the square-riggers have theirs more nearly amidships. The sail of the sprit rig is even made differently from the familiar square sails. It is composed of *horizontal* strips of cloth, rather than the vertical ones of the square sail. Both the square sails have brailing ropes on the leeward side of the sail for shortening sail, but the spritsail has none. The single halyard of the spritsail is in front of the mast, and the upper end of the sprit is controlled by two lines (vangs). The sail has a single sheet, not shown, but indicated by the pull of the sail.

No other standing or running rigging is needed in a small spritsail rig. If Mr La Roërie objects that there should have been stays or shrouds, I suggest that he look at a Dutch boat of almost 1500 years later, which carries a two-masted leg-of-mutton rig.¹ The *only* rigging (standing or running) in this Dutch boat consisted of two sheets! And the illustration is accurate, for it survived in both Holland and America. Another two-masted Dutch craft of the same period with a short-gaff rig shows only a halyard and a sheet on each sail, with no standing rigging.² Thus certain craft at various times were rigged with a sturdy mast which required no stays or shrouds. The Roman spritsail rig shown on the Ny-Carlsberg sculpture is such.

Certainly no one can suggest that this spritsail rig was the product of the imagination of an ancient sculptor. Not when every other detail is so accurately shown. The differences between the square riggers and the spritsail rig were intended to show that another rig was used. Since it is recognizable as a spritsail rig, we are forced to admit that the rig was known to the ancients during Roman times. Once we admit that the Ny-Carlsberg sculpture shows a spritsail, Professor Casson's other three examples of spritsails take on new light. One of the characteristics of the Ny-Carlsberg spritsail is the mast placed in the eyes of the boat with a very minimum of rigging. Professor Casson's figs. 1-3 show such a rig.³ We do not have to make any of Commandant La Roërie's fanciful assumptions that the yards and the forward half of these sails have been omitted, or that the upper side of the sail has been given a curved shape in analogy with the leech. They are clearly drawn spritsails.

I was originally suspicious of the rig shown in Professor Casson's fig. 3, where *two* spritsails seem to be set on the same mast wing-and-wing so to say.⁴ But there are several bits of evidence which make me believe that such a rig has existed in various places. Professor Casson has shown a picture of a spritsail-rigged Turkish boat of about 1855 off Istanbul.⁵ This boat has a smaller spritsail stretched forward of the mast by means of a sprit. When sailed before the wind, this rig must have looked very similar to the ancient wing-and-wing arrangement illustrated by Professor Casson. Thus these Turkish spritsails have probably been used since Roman times in the eastern Mediterranean, for long the centre of the eastern Roman Empire. But these modern spritsails have become high-peaked, rather than square. A similar twin sprit rig was also known on certain Portuguese craft, according to Commandant La Roërie. The wing-and-wing twin spritsail rig also

1 E. K. Chatterton, *Fore and Aft* (London: Seeley, Service and Co., 1912), p. 76.

2 *Ibid.* fig. 13, p. 78.

3 L. Casson, *M.M.*, Vol. 42 (1956).

4 *Ibid.*

5 L. Casson, 'The Sails of the Ancient Mariner', *Archaeology*, vol. VII (1954), pp. 214-19.

survived in the New World. Two such rigs are shown with spritsail mizzens (thus three spritsails) in the West Indies by Rowe.¹ Not very many people realize how widely used these twin spritsail rigs were.

And the artist of the wing-and-wing sprit rig from ancient Asia Minor was not as sloppy as first appearances might seem to indicate. The right spritsail is shown narrower than the left one. There are two possible explanations for this. Either this sail was actually smaller like the modern Turkish example, or more probably the artist showed it this way to give the appearance that this sprit was projecting more or less in the direction of a viewer. If we argue that this is simply a poorly drawn square sail, we must admit that the artist placed the mast too far forward (like the Ny-Carlsberg spritsail) and that he showed one half of the sail larger than the other. Further we have to suggest that he showed the braces as stylized lines running to the base of the mast (just as sprits do). We must also assume that he forgot to give the sail a yard. Such assumptions seem unreasonable when we can associate the rig with modern examples of twin sprits.

Commandant La Roërie states that the sprits shown in several of these ancient spritsail rigs are nothing more than braces, and that such a progressive transformation can be observed in a variety of pictures, namely medieval seals. While such may well be true of medieval times, no similar instance has been found in Greek and Roman art. The only evidence which could be used for such an argument is that of the spritsails under discussion, and since we have one spritsail about which there can be no question, the remaining examples logically become sprits, rather than some hypothetically stylized braces.

Thus, far from being poorly executed square sails done by naïve artists not concerned with accurate representations of ships, Professor Casson's evidence leaves us with but one conclusion. The ancients of the eastern Mediterranean knew and used the spritsail rig at least as early as Roman times. This is not based simply on one piece of evidence, but rather on four examples which all corroborate the early use of the spritsail.

RICHARD LEBARON BOWEN, JR.

GAGLIARDO (GALLEY FLAGS)

Mr R. C. Anderson's article 'Mediterranean Galley-Fleets' (*M.M.*, Aug. 1956, p. 185): It seems pretty safe to assume that the *gagliardo* was the same as the French *gaillardet*. Such was the name of the four small flags at each masthead and peak. Contrary to *flammes*, they were not held by means of crow's feet and cross-bars, but set on small vertical flagstuffs. They were triangular, with the end split, which gave a swallow-tail appearance when flown. *Gaillardet* occasionally applies to the mastheads only, the peak equivalent being then called *mouquet* or *peneau d'antenne*. Galleys at sea are occasionally shown with the two *gaillardets* (proper) and no other flag flying.

G. L. LA ROËRIE

CAPTAIN LARKINS AND THE PIÉMONTAISE

(See *M.M.*, Vol. 42, p. 194)

Captain Thomas Larkins described how, after the capture of the *Warren Hastings* by the *Piémontaise* in 1805, his life was saved by 'a young man, of the name of Baudin, an acting lieutenant'. This young man later became Admiral Charles Baudin, one of the most distinguished and successful naval commanders produced by France in the nineteenth century. When he died in 1854 he was commander-in-chief of the French Mediterranean Fleet.

Now it happens that in recent issues, *Neptunia*, the French counterpart of *The Mariner's Mirror*, has been printing Baudin's hitherto unpublished memoirs. His version of the events described by Larkins is in *Neptunia*, no. 49, pp. 38 ff.

Of the *Piémontaise* Baudin writes: 'She was a ship of a great, sometimes surprising, turn of speed.' Baudin calls her captain Epron, not Éperon, and makes some reference to his lack of

¹ W. H. Rowe, *Maritime History of Maine* (New York: W. W. Norton and Company, 1948), plate facing p. 33.

experience outside home waters. As for Moreau, he was Baudin's closest friend, and it was his representations to Captain Epron which persuaded the latter to take him on at Port Louis as first lieutenant of the *Piémontaise*, when the post fell vacant some time after her arrival there. Baudin's subsequent career, particularly in unusually different political circumstances, his obviously kindly nature, and the love shown by him to his family and by them to him, make it clear that he was the model of an honourable and chivalrous officer. It is hard to believe that he would have been on terms of close affection with the kind of villain Moreau is depicted as having been by Larkins, and what Baudin has to say of him shows us a pleasant and lively character quite unlike the version passed into history by Pellew.

Baudin gives the date of the encounter with the *Warren Hastings* as 22 June 1805, not 21 June, and says she carried 46 guns, not 36. He also says the engagement lasted three hours, not four and a half, and considers even three hours' defence worth comment. He declares that after hauling down his flag in token of surrender, Larkins deliberately manoeuvred to dismast or sink the *Piémontaise*, which was of course the smaller vessel. According to Baudin, Moreau sprang aboard the *Warren Hastings* at the moment of the collision at the head of a boarding party, and met with resistance, though not much. He found the *Warren Hastings's* wheel still over 'de manière à nous aborder', and reproached Larkins with this fact. An argument ensued and Moreau slightly wounded Larkins in the side 'dans la vivacité de ses gestes'. Moreau then gave orders for Larkins to be put aboard the *Piémontaise*, and, the sea momentarily separating the two ships, Larkins slipped and was in danger of death. Baudin says that it was only the work of an instant to save him, and that he escaped as quickly as he could from his effusion of thanks. He goes on: 'This adventure... later greatly interested the press in India and even in Europe. It caused my poor friend (Moreau) many undeserved calumnies, and myself praise far superior to anything my action deserved. Anyhow, I never wished to see Captain Larkins, nor to receive tokens of gratitude from his family. Larkins had acted dishonourably by steering into our frigate after hauling down his flag. He acted much more dishonourably later when, under oath, he made a number of lying declarations and accumulated upon my poor friend's head hateful accusations which poisoned his last days and unjustly blackened his memory.'

It is as well to realize that there are two versions of this episode, the exact truth of which we shall presumably never know.

Mr Bovill says that lack of discipline was typical of French warships in the East at that time. Yet it was those warships which made the most determined fight of any in that year and those to come against the British navy in the plenitude of its glory, and the young officers who first distinguished themselves in the Île de France squadron became in due time the creators of the formidable and successful French fleet that arose out of the ruins of the defeat of Napoleon. I do not think it is always wise to rely on the unsubstantiated testimony of English seamen captured by the French at a time when the two countries had been a dozen years at war and each side had been pretty thoroughly 'indoctrinated' against the other. It is almost an article of faith with some historians that the French Revolution destroyed discipline in the French navy, but the researches of Tramond and others have shown how exaggerated this belief is, and it is of course general knowledge—and the Larkins papers bear witness to this—that pretty drastic measures were in use to enforce discipline in the British armed forces at the time.

To the outsider it often seems extraordinary that although, with one short and lamentable incident excepted, French and British seamen have not exchanged shots in anger for nearly a century and a half, yet some still write of past naval events on both sides of the English Channel as if the date were still 1805. It is very interesting and indeed important to discover what a man like Larkins thought of his French contemporaries and a man like Baudin of the English of his day (he was very mild about them, in general), but the truth, if it can be established even approximately, seems even more to matter.

J. DE COURCY IRELAND

ASYMMETRICAL CRAFT

I was most interested to read in Sig. Rubin de Cervin's paper that the Venetian gondola was asymmetrical—I had thought that the Flying Proa (Walter's *Anson's Voyage around the World*; Haddon and Hornell, *Canoes of Oceania*) was unique in this respect.

NICHOLAS MONSARRAT

SHIPBUILDING AT ANNAN

In 1951 Commander Tweedie gave us an article on this subject and included a list of Annan-built ships from 1818 to 1864/5. To this I was able to add one name in a Note printed in May 1955; now in hunting through Lloyd's Register for something else I have come across one more which should have been included and three others of slightly later date. These are the schooners *Orway* 100 tons, 1864; *Parton* 115 tons, 1866; *Wilson* 107 tons, 1866; *Betsy Bateman* 119 tons, 1867. All these were for Whitehaven owners. The subject interests me, at least, because the Thomas Anderson mentioned in the article was my grandfather and John Nicholson my great-grandfather.

R. C. ANDERSON

GREAT BRITAIN AND THE GROWTH OF THE RUSSIAN NAVY

(See *M.M.*, Vol. 42, p. 135)

What puzzles me is how Gascoigne managed to hold on to the job at Carron for so long. The company obtained a Royal Charter in 1773, when the Cadell family sold their remaining shares. Gascoigne evidently held on till just before 1786 when the company, although doing a world-wide business (see St Fond's account of his visit in 1784), was in a bad way financially.

In 1786 Joseph Stainton was appointed manager in succession to Gascoigne and restored the financial situation.

The Carron Shipping Company established in 1776 originally belonged to a Captain Elphinstone before becoming part of the Carron Company's undertaking.

A. R. CROSS

DOLPHIN STRIKERS

(See *M.M.*, Vol. 42, p. 238)

With respect to Notes: Dr Anderson's remarks on Dolphin Strikers have great interest to me. In making plans for *The History of the American Sailing Navy* I decided, in the reconstruction of some sail plans of Revolutionary War frigates, to add a dolphin striker. I am now sure that I was wrong in some instances but not that I was wrong in all. It is true that there is no evidence, pictorial or textual, to support this assumption that the dolphin striker was in use so early. Reviewers of my book referred to this. It should be said that pictures of American ships, between 1770 and 1790, are very few indeed and though some may be 'assigned' to this period it is with doubt. The point that I made in my replies is basically that made by Dr Anderson; the dolphin striker suddenly appears in a wide area within a very short time, apparently, if we could accept pictorial evidence. This, of course, would not be acceptable, and it is certain that the dolphin striker was in use in the 1780's in American ships; there are a few log-book sketches indicating this though, again, exact dates of the drawings can always be questioned.

It is my opinion—based upon what had occurred in shipbuilding history in the eighteenth century—that dolphin strikers may have been in use for at least twenty years prior to the pictorial evidence. I must also refer to the Swedish schooner yacht designed by Chapman; this model is shown in Nance's book and shows an iron dolphin striker very plainly. I was informed by an authority that this did not appear to be a later addition. Perhaps there is a plan in the Chapman collection that would answer the question, for this schooner was built in 1776.

H. I. CHAPELLE

QUERIES

11. (1957.) THE SLAVER *PRUEBA*. This ship was captured by H.M.S. *Brisk* in 1831 and is said to have been formerly a Spanish frigate of 38 guns. Presumably she was the ship which went out to Chili in 1819 (*M.M.*, 1941, p. 212) and was seized by the Peruvian insurgents in 1822. What colours was she flying at the time of her capture by the *Brisk*?

R. C. ANDERSON

12. (1957.) EARLY SHIPBUILDING AT BARROW IN FURNESS. Among the extracts from sundry Admiralty Orders recently printed by Mr Gregory Robinson (*M.M.*, 1950, p. 25) occur the following notes:

8 Jan. 1667/68. Contract with Sir Thomas Strickland to build a ship at Pyle of Foudre in Lancashire.

1 Apl. 1668. Sir Thos. Strickland's Third Rate building at Pill of Foudrey in Lancashire is of the same dimensions as that building at Bristol at 15/- a ton less cost. Dimensions: 122 ft. keel, 38 breadth making 937 tons.

If completed, this vessel would have been by far the earliest of the many ships built for the navy on the north-west coast. Unfortunately, it does not appear that she was ever launched, although the extracts certainly give the impression that work had started. The ship building at Bristol was the *Edgar*, whose dimensions were officially given as 124 ft. K; 39 ft. 8 inches B; 994 Tons.

Is anything further known of the fate of this ship, or the reasons for not proceeding with her construction? A later offer to build at the same place in 1677 (Cat. Pepys. MSS., Vol. iv, p. 453) was apparently turned down because of the cost of sending round men and stores after completion, in spite of the necessity for making the fullest possible use of the timber resources of the kingdom.

W. SALISBURY

13. (1957.) GOING ABOUT IN RED SEA CRAFT. It has been stated that the lateen-rigged vessels of the Red Sea and Persian Gulf never tack, but always go about by wearing, and pass the clew of the sail around before the mast. Is this the invariable rule with all lateeners? And if not, what is the usual procedure, when making short boards in narrow waters, or amongst crowded shipping?

The Mediterranean xebec, a lateen-rigged vessel, was primarily a fast-sailing ship of war or piracy. It would be strange if she could not turn to windward quickly and handily.

A. MACDERMOTT

14. (1957.) JOHN LUKE. In preparing an edition of the Journal of John Luke at Tangier (1670-73) I find a number of nautical terms or references which I am unable to trace. If you can afford any help in identifying any of them I shall be greatly appreciative. Following are the expressions:

(1) 'Veyet' (or 'veyel' or 'vejet', etc.) as kind of boat.

(2) A 'Banalean ship'—apparently from the name of a place but no atlases or gazetteers covering the seventeenth century give any clue.

(3) 'Hurricent', as part of a ship, as in the phrase 'that the hurricent belonging to their Catch might be spared'.

If you can suggest possible sources of information on these names, I shall be most grateful.

HELEN A. KAUFMAN

15. (1957.) LIEUTENANT AT ARMS. On 4 April 1720 a Lieutenant Mallet was with twenty-eight others appointed Lieutenant at Arms to various ships. After that date it became the routine to appoint the 3rd Lieut. (or if there was a 4th Lieut., the 4th Lieut.) at Arms. These officers were ordinary commissioned officers previously appointed lieutenant by commission and some rising to higher rank later on. What was their position on board and what were their duties? I should be grateful for any information on this subject.

BERNARD POOL

ANSWERS

10. (1929.) LINES OF SHIPS, 1833. The six plates mentioned are part of a set of seven illustrating a work on naval architecture by Thomas Richardson, a shipbuilder of Hull, and published in London in 1833. The seventh plate is a plan of a mould loft floor with the lines of a ship of 291 tons laid down, and provides an excellent example of the complicated appearance of the design at that stage. The 4to volume of text consists of a short elementary treatise on somewhat unorthodox lines and treats solely of merchant ships. This fact, together with the high price (£4) and inconvenient format (the plates were apparently issued unbound), may account for its lack of success. The full title is: *Mercantile Marine Architecture; or an Elementary Work on the Art of Drawing the Draughts of Vessels suited to the purposes of a Commercial Marine.* W. SALISBURY

4. (1936.) KETCH RIG. What the ketch was from the mid-seventeenth century onwards was put on record by Mr Morton Nance in the *M.M.* for 1912 (p. 362), and a note by A. M. (1913, p. 55) added some details as to the size of 'catches' in 1588.

In 1481 John Lord Howard (soon to be Lord Admiral and Duke of Norfolk) was fitting out a squadron at Harwich 'to do the King service on the sea' against the Scots. Among the small craft employed locally were two 'kaches', as to which we are told little. One of them belonged to Brightlingsea and could carry a perishable cargo; of the other we only know that she was sent from Harwich to Manningtree (and presumably back) on an unspecified errand at a cost of 5 shillings. The *O.E.D.* cites one of these instances as its earliest for the use of the type-name, which up to the present has not been traced farther back.

This is not to say that the type, apart from the name, is not older than 1481; it merely implies our ignorance as to the why, when and where of its origin and whether it bore any type-name before it came to be called a catch. As to the meaning of the name, the *O.E.D.* inclines strongly to the opinion that it derives from the M.E. noun *catch*, signifying among other things 'chase: pursuit', so that the use of this name for a vessel may be compared with that of *yacht*. This explanation may be approximately true, but it will not be possible to give it unqualified acceptance until the kindred words *cadge* and *catch* have been jointly examined in their nautical connexions.

There are mentions of catches in the Thames in 1536 and 1553; and Richard Eden wrote in 1561 of 'fishermen that go a trawling for fish in catches'. Whether 'trawling' at that date meant 'drifting' or 'long-lining' is uncertain; but, if Eden is right, it is curious that there should be so little mention of catches as fishermen. Mainwaring's description of a ketch as 'a small boat such as useth to come to Billingsgate with mackarel, oysters etc.' is a good deal later (c. 1625) and seems to point to a fish-carrier rather than to a fisherman. The shipwrights' Charter of 1612 (N.R.S. *Phineas Pett*, 181) does not help much, because it includes all ships or vessels 'for navigation, fishing or transportation', not specifying the type appropriate to each duty; but as the sequence is 'carvels hoys pinnaces crayers ketches lighters boats barges wherries or any other vessel', it seems likely that a descending scale of vessels for transportation is intended and that the fishermen are included in the 'any other vessels'.

The year of the Spanish Armada may be regarded as a turning point in the history of the ketch. Until then, or shortly before then, she was undoubtedly small and has been found only in the tidal estuaries of south-east England, at first in the Stour and Orwell, in the Colne and Blackwater and not long after in the Thames, Medway and Crouch. This brings us to 1588, when A.M.'s Note, already mentioned, gives the first information as to their size. They ran then from 12 to 17 tons with the important exception of one of 30 tons.

The embryo ketch of the estuaries would appear thus to have developed from an all-purposes boat; to have carried parcels of goods to and from ships in the neighbouring harbours as demand arose; to have acted as a more or less regular carrier between farms and villages on the inland rivers and creeks; and, as the season and opportunity served, to have gone fishing near her home. She might therefore have developed either into a cargo vessel which could go overseas, a crayer, or into an offshore fishing vessel; and there is reason to suppose that she did all three, though for long

without losing her identity as a minor type serving a continuing need near home. We know, for instance, that crayers were very numerous at the beginning of the fourteenth century, and before the end of that century might be big enough to carry over 70 tons in the wine trade; and we know that from about 1400, or even earlier, English doggers were visiting the Iceland fishery. If therefore these types were developed from the primitive maid-of-all-work boat, they must have done so at least as far back as the thirteenth and fourteenth centuries.

In May 1588 Lord Howard of Effingham took the main fleet from Chatham down Channel to Plymouth and with it was an unnamed ketch, while there was also a ketch attached to the fleet under Lord Henry Seymour left in the Narrow Seas to keep an eye on Parma. To each of these ketches 12 men were assigned and this corresponds well enough to an assumed burden of 30 tons. We hear no more of them, but as they were smaller than the least of the vessels taken up for transport, it may be assumed that they were used either as tenders or advice-vessels. There is no hint as to their rig, but this is likely to have been well on the way to what we know it to have been in the first half of the next century. We are probably justified in supposing that the mizen was added to the rig of the ketch, as to that of ships and barges, early in the fifteenth century, but the question of a head-sail is more difficult. If she had adopted a square foresail she would have had the rig of a crayer, and when she grew big enough to go to sea would have become a crayer, which she did not do. There is one doubtful representation of a jib in 1588, so that it seems not impossible that the ketch may have been the first vessel to carry this sail; but apart from this the jib is not known to have been used before 1600.

From this time there were always some ketches big enough to go to sea. There were, for instance, two in the Drake-Hawkins voyage to the Spanish Main in 1595.

L. G. CARR LAUGHTON

4. (1936.) H.M.S. *RUPERT* IN 1719. After 20 years I can answer my own question about the statement in the catalogue of the old Dockyard Museum at Portsmouth that the *Rupert* captured a 50-gun Venetian under Spanish colours in 1719. This is mentioned in 'The Expedition of the British Fleet to Sicily' (1740) on pp. 35/6. 'Another vessel was fitted out at Venice with 50 guns . . . and having taken a Spanish commission at Malta . . . cruised on the coast of Spain. The Admiral . . . sent the *Orford* and *Rupert* after her, who met, engaged and took her off Peniscola.'

R. C. ANDERSON

26. (1954.) BOMB-KETCHES. Plans of bombs are among Admiralty Draughts, The National Maritime Museum, but as far as I know there are no spar or rigging plans or details there.

H. I. CHAPELLE

27. (1954.) WARSHIPS BUILT AT IPSWICH. *Grenado*, bomb ketch, built at Ipswich, 1742, by John Bernard or Barnard; *Bideford*, 24 guns by same builder.

H. I. CHAPELLE

29. (1954.) STERN STAYS. The 'stern stays' were probably what are now known as 'poppets' wedged up at heels before launching. They are really braces, stepped on the launching cradle, to steady bow and stern where hull-form prevents use of bilge blocks. Apparently sand got on the support and 'ground ways' in setting up on these, or had sifted down from the 'sliding ways'. Was this sabotage?

H. I. CHAPELLE

18. (1956.) SURGEONS AT SEA. The absence of a clear distinction between the medieval army and navy makes it impossible to give an exact date for the first appointment of a sea surgeon, as opposed to one employed in a combined operation. Moreover, surgeons were then borne not for the care of the men but as personal attendants on commanders. The position is illustrated by the case of the medical preparations made in 1415 for the Agincourt campaign (Rymer, 1729, Vol. 9, 235-8, 252-3) which could be interpreted as applying to the king, the army, or the transports had they been attacked on passage. The medieval lack of specific naval medical provision was partly the outcome of the navy's primary use as a transport service, partly due to all sea fights taking place within easy reach of our coasts, to the character of the fighting, and to the lack of room for treat-

ment on board. The larger vessels and longer voyages of the sixteenth century provided the facilities and created the need for sea surgeons. It was in the Elizabethan privateer that they first established their value and in the East India Company that they were first organized into something resembling a service with an administrative head. The first physician to the fleet was Paul Delaune appointed in December 1654, specifically for the Penn and Venables expedition. The first surgeon-general of the navy was James Pearse, appointed in 1674. The first hospital and store ship was commissioned in 1621 (not 1608 as is stated by Oppenheim). The first hospital to be retained for the navy in peace time was at Plymouth in 1698, but such a statement really requires a definition of the word *hospital*, just as preceding ones are dependent on the ambiguous word *naval*. The matter requires longer consideration than is permissible in an Answer and is fully discussed in my *Medicine and the Navy* 1200-1900, of which the first volume, 1200-1649, will be published by Livingstone (Edinburgh) this spring.

J. J. KEEVIL

21. (1956.) CABLE-LAID ROPE. From Robert Kipping's *Masting and Rigging of Ships*, 1861:

'The different kinds of laid ropes used in rigging are designated as follows: Hawser-laid and cable-laid rope is all the same; it is composed of nine strands, each strand having an equal number of yarns. The nine strands are laid into three, by twisting three small ones into one large one; then the three large ones are laid up or twisted together left handed, which makes the nine strands; this is hawser-laid or cabled rope. When plain laid rope is laid up left-handed it is called *water-*, or *back-laid* rope, which is used for stays etc.

There is also four-stranded hawser-laid rope which is used for stays, etc. known as shroud-laid rope.'

From Captain Burney's *Boys' Manual for the use of Training Ships of the Royal Navy*, 1871:

'Cable-laid or cablet rope. It is made by first laying up with the sun, or right-handed, the nine strands into three separate ropes, three strands in each, and then laying the three ropes thus made up into one rope left-handed or against the sun; when completed it resembles three small ropes laid up together. It is made from 2 in. to 26 in. in circumference. All above 2½ in. in coils of 101 fathoms in length; 2 in. and 2½ in. are made in lengths of 102 fathoms.'

From Nares's *Seamanship*, first edition, 1860:

Rope making		
	What made from	How laid up
Yarns	Hemp	Laid up right-handed
Strands	Yarns	Left- or right-handed

Hawser-laid rope, 3 strands opposite way to strands. Shroud-laid rope, 4 strands and a heart, right-handed. Cable-laid rope, 3 hawser-laid ropes, left-handed. Rope is laid up 113 fathoms long and in different thicknesses up to 28 inches.

Running rigging is hawser-laid, right handed. Gun gear is hawser-laid, left handed. Standing rigging is shroud-laid.'

Cable-laid coir rope of great thickness is still used in connexion with wire-towing hawsers to act as a spring, and prevent heavy jerks on the wire.

A. MACDERMOTT

REVIEWS

LES MESSAGERIES MARITIMES DE VENISE AUX XIV^e ET XV^e SIÈCLES. By JULES SOTTAS. Paris. 1938. 10 × 6½ inches; 232 pages. Price not stated.

This important book by one of our earliest foreign members ought to have been noticed long ago. Less technical than Lane's *Venetian Ships and Shipbuilders*, it deals with only one type of ship, the 'great galley' or merchant galeass, from which the fighting galeass was derived, but covers both its construction and its employment.

The illustrations, drawn by the author, are largely copied from contemporary originals. One of a different character is an attempt to produce a full set of plans based on the description given by Felix Faber (Schmidt) of the pilgrim galley in which he sailed in 1483. This galley, with its 30 'banks' instead of the normal 25 and a length of about 154 ft. Venetian measure (175 ft. English) instead of 137, must have been quite exceptionally large and of unusual design, if we can trust the statement that it had no flat floor and could not take the ground upright, since the normal galley had a flat floor of more than half the beam.

It might have been better to 'reconstruct' a 25-banked galley from the measurements given by Lane, and in any case the plans would have been improved by making the rakes forward and aft much longer. On the proportion given by Timbotta (*M.M.*, 1925, p. 144) these should each be about 12 ft. (Venetian), whereas Dr Sottas gives only 6 ft. forward and 3 ft. aft. Whether a little sheer should be given is perhaps open to argument, but there can be little doubt that boats hoisted to davits on either quarter are an anachronism.

R. C. ANDERSON

CHRISTOPHER COLUMBUS, MARINER. By SAMUEL ELIOT MORISON. Faber and Faber Ltd., London. 5 × 7½ inches. 236 pages, 9 plates, 12 maps and charts. Price £1. 1s. 0d.

This book, which is a shortened popular version of the same author's standard two-volume biography of the Admiral of the Ocean Sea first published in 1942, should really be reviewed by a competent seaman rather than by one of the academic tribe of armchair-admirals and library-navigators so soundly castigated by the versatile author. As one of the latter, I can only say that I learnt a lot from the book, and that Professor (or Admiral) Morison's arguments in favour of Christopher Columbus's outstanding competence as an experienced mariner seem to me completely convincing; although (unlike the author) I feel that the nautical achievements of Vasco Da Gama and Ferdinand Magellan were equally remarkable in their way. The book is an interesting exemplification of the truth of Sir Walter Raleigh's dictum: 'For all story without the knowledge of the places wherein it is performed, as it wanteth a great part of the pleasure, so it in no way enricheth the knowledge and understanding of the reader.' Admiral (or Professor) Morison is the first of Columbus's many biographers to have tried to follow the discoverer's courses himself, in sailing vessels of approximately the same burthen as those which the great navigator employed. As he points out, four centuries of European occupation have wrought far less change on the shores of the Antilles and the Spanish Main than in the Northern Wilderness. In many places, Morison and his companions were able to say with perfect confidence: 'Here it is—exactly as the Admiral and his shipmates saw and described it.' Morison's method was also of great value in enabling him to determine how Columbus made such astonishing mistakes in his computed latitude, as shown by the incident on p. 24, where Columbus's error of shooting Beta Cephei instead of Polaris on 21 November 1492, was inadvertently repeated by Morison on the hazy evening of 30 November 1939. Apart from some rather irritating and quite unnecessary social gossip in the introduction, the book is very pleasant reading. The illustrations and charts are clear and helpful;

and the book should convert all but the most fanatical adherents of the belief that Columbus was merely a half-crazy religious visionary who owed more to good luck than to good judgement.

C. R. BOXER

RIBBONS AND MEDALS. By CAPTAIN H. TAPRELL DORLING, in association with L. F. GUILLE. George Philip & Son, Ltd. $5\frac{1}{2} \times 8\frac{3}{4}$ inches; iv + 286 pages. 16 pages of colour illustrations and line illustrations in text. Price 21s. net.

The appearance, within a few months of one another, of Captain Arthur Jocelyn's *Awards of Honour from Edward III to Elizabeth II* and a completely revised edition of Captain Taprell Dorling's *Ribbons and Medals*, a staunch favourite for many years, means that the connoisseur of decorated uniforms is well supplied with up-to-date information. This is important, for although medals proliferated during World War II to an extent which could only be accounted for by the fact that the Americans set such a loud example, the flow has not yet ceased. For instance, two medals have recently been approved for service in Korea, and the current General Service Medal for the armed forces seems likely to continue to attract further clasps. The whole subject of awards is indeed a small science, which Captain Taprell Dorling has long mastered. His new edition, which is even more practical than the earlier ones, and far more attractive in appearance, is by present publishing standards a triumph at the price, the reproductions of ribbons being the better for being set out on a tinted instead of a white paper.

One of the most valuable aspects of *Ribbons and Medals* is the fact that foreign distinctions are included, and it may be noted, not without irony, that the world's two greatest democracies, the U.S.A. and the U.S.S.R., make use of ranks and qualifications quite as intricate as anything in what they no doubt conceive to be the antiquated styles of British honours. The simple fact is that men not only crave distinction, but there is an instinct, almost equally strong, to recognize valour or exceptional service fittingly. This instinct has certainly not been starved, in any part of the world.

I am delighted to note that Captain Taprell Dorling has not omitted to record the information, very little known, that a rose emblem may in certain circumstances be worn on the ribbon of the Polar Medal, though here one of the rare misprints has crept in, for it was George VI, not his father, who approved the A.F.O. I wish he could solve the conundrum of why the higher ranks of the long defunct Royal Guelphic Order, bestowed by George IV and William IV, sometimes carried the accolade and sometimes not. I suspect it was royal whim, but have never been quite sure.

There is a great deal to give thought and pleasure in this proven book, a valuable addition to any service or collector's library.

OLIVER WARNER

BATTLE HONOURS OF THE ROYAL NAVY. By OLIVER WARNER. George Philip and Son, Ltd. $5\frac{1}{2} \times 8\frac{3}{4}$ inches, 91 pages, 22 illustrations (two in colour). 12s. 6d.

Before the Second World War naval battle honours for Her Majesty's ships and those of the Commonwealth navies had never been officially recognized, although it was not uncommon for ships to display battle honours recalling actions in which they or their forebears had taken part. After that war, however, the Lords Commissioners of the Admiralty decided to adopt the army procedure whereby regiments display on their colours or appointments the battle honours to which they are entitled.

The official list of these awards was first promulgated in 1954, but for reasons of economy it was confined to the ships and shore establishments (which bear the name of a ship) of the post-war fleet at that date; moreover, some of the earlier and more exotic ship names are unlikely to be used again. The alphabetical list of ships, with their respective battle honours, is given in Part iv. The

number of honours to which any individual ship is entitled to display naturally varies; some have only one or two, others run into double figures. It will be seen that twenty-six ships have fifteen or more honours, H.M.S. *Warspite* heading the list with twenty-five. Since this book went to press it has been found that four units are each entitled to one more battle honour viz. *Galatea*—Mediterranean 1941; nos. 817, 820 and 880 Fleet Air Arm squadrons—Sicily 1943.

Mr Oliver Warner has now reproduced these details; in addition, he has conveniently included certain other ships, not at present in the post-war fleet, viz. (i) those ships (with the exception of the *Entreprenante*) which were present at Trafalgar, (ii) the larger units in the Second World War, and (iii) those with fifteen or more battle honours. In all, he has enumerated 781 ships and forty-three Fleet Air Arm squadrons. The complete list, it may be mentioned, totals about 4000.

The book begins with a brief explanation of the *raison d'être* and constitution of the naval battle honours and the several categories into which they are divided. Part II contains the complete list of the fleet actions and campaigns that have been officially recognized by a battle honour. These total 169, and range from 'Armada 1588' to 'Korea 1950-53', being arranged chronologically under the war periods to which they belong, with a brief historical note to each. Opinions may differ about the merits of some of these honours, and also over suggested omissions of others. These points, however, were no doubt carefully considered at the Admiralty, where the distinction was made between a 'Battle Honour' and 'Record of Service'. The definition of the latter is not mentioned by the author.

Historical details of the single-ship actions which are embodied among the individual battle honours of ships are given in Part III. The battle honours of Fleet Air Arm squadrons will be found in Part V.

Five regiments, also, are the proud possessors of naval battle honours, most of which were won whilst they were serving afloat as temporary marines. These are enumerated in Part VI, but the misplacement of some of the inverted commas has resulted in slightly wrong information being given. The grant of 'St Vincent, 1797' (the year date was added only in 1951) to the Welch Regiment for the fleet action of that name is displayed in its proper sequence among that regiment's army battle honours and is entirely separate from the naval crown; no inverted commas are therefore required. The whole of the Royal Berkshire Regiment and one company of what is now the Rifle Brigade were present at Copenhagen in 1801 as a military landing force and were not embarked as temporary marines. Both display 'Copenhagen' among their army battle honours, but in 1951 they were each granted the additional honour of a naval crown, superscribed '2nd April, 1801'. Thus they wear an army and a naval battle honour for the same action.

Part VII comprises a selection of forty-four ships' badges and four of Fleet Air Arm squadrons. In their proper colours these badges are, of course, much more resplendent than a photographic reproduction can ever hope to be. It is explained in the preface that, in earlier years, ships often displayed battle honours which to-day are not included in the official list. Their proper place is in the Record of Service. The coloured plate showing the badge and battle honours of H.M.S. *Theseus* is a case in point. Her official battle honours will be found on page 76 and will in due course no doubt be displayed on the approved teak scroll, with which the ship's badge is incorporated.

The print is clear and on good paper; the plates are excellent. The index contains the names of persons mentioned. Although the ships which are enumerated in this book comprise no more than a fraction of the whole, Mr Warner has provided the reader with enough to show that the battle exploits of the Royal Navy over the years are on no small scale. To those who have ever served in any of the ships mentioned, and also to the general public, this reference book should be of absorbing interest.

W. B. ROWBOTHAM

FLAGS OF THE WORLD. Edited by H. GRESHAM CARR, F.R.G.S. Frederick Warne and Co. Ltd. 1956. $9 \times 6\frac{1}{2}$ inches; x + 286 pages; 32 coloured plates; 200 line-drawings in the text.

During the late war and for some years after, there was a complete dearth of comprehensive books on flags, but in recent years no flag student or 'fan' could complain on that score; first, in 1953 we had a new edition of Messrs Warne's *Flags of the World*, followed last year by vol. 1 of the Admiralty publication, *Flags of All Nations*. Now we have a further edition of *Flags of the World*, edited again by our erudite and painstaking member Mr Gresham Carr.

One would imagine that the primary duty of a reviewer is to describe the contents of a book so that an intending reader or buyer may know whether it is worth reading or buying; then he may go on to point out any mistakes or omissions for the benefit of the author, that is, supposing the reviewer has the necessary knowledge and information. Although he frequently does so it is no part of the reviewer's business to 'show off' with a view to impressing readers with his own erudition or to displaying how very much better he could have written the book himself. The author, then, may avail himself of the criticisms, adopt recommendations and amend statements and matters of detail. In the present case Mr Carr appears to be a model author in that respect for he has paid much attention to reviewers' remarks and in most cases given effect to them. In fact one might say that he has been more than generous; for instance, it was requested in one place that in addition to showing the lighthouse authority flags for England and Wales, the work should likewise portray the flags of the Scottish authority, and this has now been done in the new edition in which a coloured plate does indeed include the two flags of the Commissioners of Northern Lighthouses.

The most remarkable thing about this new book is that a further edition should be called for within three years, and it says a great deal for the popularity of the subject and for Messrs Warne's excellent production that these particular publishers should find it worth while to come out with an amended issue so soon. The fact is that political events have got into the habit of moving so quickly in these days that a flag may be out of date and forgotten before the ink is hardly dry in the pages describing it.

The flags of Trinity House have undergone alteration; in one case the change is scarcely for the better: the former distinctive ensign of red with the Union in one corner, and the greater part of the fly occupied by the 'four-ship' design, has been exchanged for a Red Ensign of Her Majesty's fleet with the badge in the centre of the fly, just like any other flag belonging to a public department or a yacht club. In its new form—a Red Ensign with a certain defacement—it seems that an Admiralty warrant would be required for its use. One cannot help wondering whether the Corporation *does* hold a warrant, although nothing is likely to happen if it does not! In a footnote the author says that he was requested by the 'Deputy Master and Elder Brethren' to write an account of Trinity House flags. There are doubtless many ex-signal officers, Royal Navy, among the Younger Brethren whose opinion could have been given on flag matters, and there is all the more honour for Mr Carr in being singled out for this distinction. It is a pity, though, that he was not able to influence the Corporation against trying to improve upon their ancient and exclusive colours.

H. P. MEAD

ELIZABETHAN SHIP. By GREGORY ROBINSON. Longmans, Green and Co. Ltd., 1956. $7\frac{3}{4} \times 5\frac{3}{4}$ inches; 58 pages; illustrated by P. A. JOBSON.

This, one of the publisher's 'Then and There' series, is a small book. A very small book, in fact, and shorter than many articles which have appeared in this *Journal*. That of course is self evident from the description at the head of this review, and the newest of recruits to the S.N.R. will recognize from his Annual Report that both author and illustrator are fellow members. What is not so obvious (until one has read it) is that the book is destined to do more for the future of

nautical archaeology in general, and this society in particular, than any of the more pretentious volumes which have appeared in recent years. As it does not profess to throw a flood of new light on any subject, and contains no footnotes, references or appendix, this statement may seem to demand some justification.

First, however, to give some idea of the book itself. The account will necessarily be brief—an adequate review would be longer than the text. Within the limits of his title the author has contrived to touch upon practically every aspect connected with his subject—the sea-worthiness, handling, design, internal arrangements, building and launching of the ship, and the duties, pay, and victuals of her various officers and men and of the craftsmen who built her. Many of the more important fittings and tools used in construction are illustrated and their use described. Lest it should be thought that no space could be spared for the illustrator I hasten to add that almost every page has its attractive and competently executed illustration, ranging from a sheer draught to a capstan and from a rigging plan to a delightful view of a shipwright trying his moulds on the forest trees. Neither must I forget to mention that, in addition to a satisfying account of whole moulding and a note on the principal Master Shipwrights of the reign, the author has the temerity to devote two of his precious pages to a discussion on Tonnage measurement—and gets away with it. I find it hard to decide whether he has produced a gem of a miniature or a cartoon for a work on a very large canvas.

And now to come to the point. Quite simply, the book is obviously written for use in schools, and its aim is to awaken an interest in old ships in the minds of modern youngsters—and adults. Reading the author's many articles in past numbers of the *M.M.* one is struck with a certain nimbleness, and sometimes truculence, of style, but in the book under review this gives way to an admirable subtlety of language and approach. Apart from one opening remark ('the book is written by one who is still very much at school when writing of the sea, and very much at sea when writing of arithmetic...') Mr Robinson makes no attempt to talk down to his reader, and his unhesitating use of technicalities results in a style which alone perhaps can compete with the pseudo-scientific jargon of the spaceman in capturing the interest of a receptive mind. The book opens with a chapter on 'Finding out about Ships', and closes with a short, rather formidable, but wholly adequate bibliography headed: 'How we can find out more...' Included is a concise glossary of technical terms, and two pages of questions the answers to which can only—in keeping with the spirit of the book—be found by studying the text. In his recent account of the events leading up to the foundations of the society Sir Alan Moore has spoken of the 'stimulating talks' with Gregory Robinson. Half a century later the spirit persists, but the audience now to be stimulated is far wider than the original small circle of devotees.

As a boy, already deeply interested in old ships, the chance gift of a copy of Dr and Mrs Anderson's *The Sailing Ship* proved somewhat of a revelation, and I became aware for the first time that most of the odd details I had treasured were inaccurate and unreliable, and that the full story would be of absorbing interest if only I could learn more details. I believe that *Elizabethan Ship* will do the same service for many others, but as interest in and criticism of a subject go hand in hand, and as a reviewer is supposed to find some fault to earn his salt, I make my one protest. There is no evidence that the stemson was used in Elizabeth's day, and similarly, the drawing of the fashion pieces and transoms relates to a round tuck.

It is possible that in the above notes I have given the impression that the book is rather beneath the notice of the many experts who are members of the S.N.R. If this is the case I must at once make it clear that no one can afford to assume that it can teach him nothing, and that the most knowledgeable man among us will benefit from a perusal of its pages. A few hundred copies distributed at Westminster would have saved the *Implacable*. Those in the schools will help in the future to save the timbers of the *Victory* and *Cutty Sark*, and the memory of countless other vessels.

W. SALISBURY

THE MERCHANT NAVY TO-DAY. By CAPTAIN A. G. COURSE. Published by The Oxford University Press, London: Cumberlege. $5\frac{1}{2} \times 8\frac{3}{4}$ inches; 197 pages. Price 12s. 6d.

The Merchant Navy To-day is one of a series of books called 'The Pageant of Progress' of which twenty-one have been issued up to date, *The Merchant Navy To-day* being the sixteenth on the list. This book is by Captain A. G. Course, and there could hardly have been a better choice of author as he went to sea as an apprentice in one of the last of the sailing ships and thus has first-hand knowledge of the Merchant Navy of yesterday; and can therefore describe so much more vividly the very numerous and big changes that have taken place, not only in the ships themselves but in the way of life of the whole service. To give an example of one of the great changes, on page 121 there is an illustration of the interior of a cabin in the motor vessel *St Essylt*, a modern cargo liner; anyone glancing at this photograph of the cabin without reading the caption would probably think it was the mate's or chief officer's, as he is called in these days, but no, it is an able seaman's! This of course is not, at the moment, universal, and there are doubtless ships going about their lawful occasions whose accommodation does not differ very greatly from that of the old sailing ships. It is only a matter of time though, now that some owners consider their able seamen should have cabins like that in the M.V. *St Essylt*, for all ships to be so fitted.

The book starts with fifteen pages on 'The Merchant Navy of Yesterday', which very briefly gives some idea of the very early boats and vessels that men used and finishes up with a short account of the last square riggers. After this, in non-technical language, the author goes on to explain the different types of modern merchant ships and what they are used for. Again in non-technical language tonnage, freeboard, load line, etc., are discussed and explained, and it is extraordinary how interesting these seemingly somewhat dull subjects can be made when left in the hands of someone who really knows his job.

Then follow descriptions of the way a modern ship is run and how she earns her living and what cargoes she may try for. Then comes a good chapter called 'Propulsions' which describes shortly but ably the different kinds of machinery that may be employed to get the vessel along and the different sorts of fuel that may be used to generate the necessary power; the author even mentions those curious productions of a German engineer, the rotor ship, which came into existence not long after the 1914-18 war, but which did not last very long, though the author suggests that the idea might have been tried out more fully than it was.

Navigation and seamanship have a chapter to themselves and the author does not neglect to point out the virtues that were acquired in sailing ships and the team work necessary just for the ship and crew to survive, but as the author says himself, he was 'brought up in sail and is probably biased'—a very moot point. A very good chapter, the last but one in fact, gives a great deal of really useful information on how to join the Merchant Navy, as a future officer or able seaman, and should certainly be read by anyone who has charge of any young man wishing to go to sea but who does not know much about the procedure necessary to get there.

The book is illustrated with twenty-three very clear and good plates, mostly of various types of Merchant Navy ships, but a few of the photos show details on board the ships themselves; it is also clearly printed and well indexed; at 12s. 6d. very good value.

H. O. HILL

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